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THE DIAL

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WILLIAM BLACK.

A review, to be found further on in these pages, of the latest novel by William Black, expresses the hope that his pen may continue to furnish forth many more novels for the entertainment and delight of his readers. We leave the review to stand as it was written, but the hope has proved futile, for the novelist died at his home near London a few days ago. His position among the writers of our time has been a distinguished one for fully thirty years, and a brief survey of his life and literary activity becomes appropriate upon the present occasion.

Born in Glasgow, in 1841, William Black had attained the age of fifty-seven years at the

time of his death. His education was somewhat irregular, and he never went through the public school and university courses which prepare most Englishmen who attain intellectual distinction for their work. Instead, he was taught in private institutions, and, his early leanings being in the direction of art, he spent two years in the Government Art School of his native city. "As an artist," he says, "I was a complete failure, and so qualified myself for a time in after life as art critic." But it must be remarked, as a corrective to his own humorous self-depreciation, that his insight into the artistic temperament is one of the characteristic features of his literary work, and that, if success in landscape painting upon the canvas was beyond his reach, few writers have ever been so successful in the verbal painting of landscape. The impression of natural beauty, as conveyed by hundreds of descriptive pages scattered through his novels, is deep and lasting; one of the chief causes of our indebtedness to him is his joy in the changeable moods of nature, in which he has made every one of his readers share.

When Black made the discovery that he could write better than he could paint, he found in journalism the doorway to literature, as so many others have done, and became connected with the London "Morning Star." This was in 1865, when Mr. Justin McCarthy was the editor of that journal. He served the "Star" as special correspondent at the time of the war between Prussia and Austria. Soon thereafter he became a member of the "Daily News" editorial staff, occupying that post for several years, and writing leaders upon politics and questions of the day. Meanwhile, he was fledgling his wings as a novelist; and in 1867 "Love or Marriage" was published in the conventional three-volume form. This was soon followed by "In Silk Attire," and this by "Kilmenny," a beautiful and pathetic story, written during the period of seclusion that followed the double bereavement caused by the death of his wife and his child. In 1871 "A Daughter of Heth" appeared, and its author leaped into popularity with the wider public that had known nothing of his preceding books. This sudden accession of fame found abundant warrant in the work to which it was due, for "A Daughter of Heth" was not only vastly superior to anything that had come before it, but was to remain the supreme artistic achievement of the writer. When we now look back to it, we look along the vista of more than a score of novels that have followed it, and we find no one of them as completely satisfy-

ing, symmetrical, and artistic in the finest sense.

The story of Black's life during the seventies, eighties, and nineties, is the story of his books and nothing more. Even his trip to the United States, in the early seventies, calls for no comment beyond the statement that it inspired "Green Pastures and Picadilly," and possibly the further observation that from this time on the novelist's heroines became somewhat alarmingly addicted to humor of the American rather than the English type. For the rest, his seasons, like those of his heroes, alternated between the drawing-rooms and clubs of London and the coasts and moors of the Highlands that he loved so well. The one serious book that he wrote was the life of Goldsmith contributed to the "English Men of Letters" series in 1879. The novels, as we have said, number upwards of a score, for hardly a year has passed since he began to write them that has not added one or two to the list.

Among all these fictions, some are so lamentably weak that they had far better have remained unwritten. Probably "That Beautiful Wretch" represents the lowest plane upon which it was possible for Black's talent to work. Many others must be considered pot-boilers and nothing more. Still others are the merest replicas, as to motive, situations, and accessories, of his early successes, and nothing more need be said of them. But there remains a residuum of work, including perhaps half a dozen titles, which cannot be ignored in any survey of Victorian literature, and upon which the author's fame will ultimately rest. Of "A Daughter of Heth" we have already spoken, and "A Princess of Thule" must be placed on nearly the same level in a comparative estimate of Black's novels. In "Judith Shakespeare" he acquitted himself of a peculiarly delicate task with rare tact and restraint. Its glimpses of the homely life of that spacious age in which the poet lived, and of the poet himself in his character as a prosperous citizen of Stratford, are altogether charming, and display unfailing taste. When "Sunrise" appeared, many among the novelist's following rubbed their eyes at this strange new departure, for here Black deserted his wonted haunts and familiar characters to write a romance on the European revolutionary movement, a romance filled with plottings and dark secrets, a romance inspired by the "Songs before Sunrise" that, a few years previously, had revealed in Mr. Swinburne so great a lyrical gift as had not been known since Shelley. But "Sunrise" was only

a "sport" among the author's writings, and he at once reverted to his earlier manner and his well-worn themes. Among the remaining novels, there are none that stand out from the others quite as distinctly as the four that we have named. The tragic gloom that enwraps the ending of "Macleod of Dare" makes the reader remember it rather better than its fellows, and the more gracious aspects of the novelist's talent are perhaps better displayed than elsewhere in such books as "White Wings" and "White Heather." But we will make no more invidious comparisons. We have read with some gratitude even the feeblest of these novels, and with much gratitude the best of them. They have provided sweet and wholesome entertainment for many an idle hour, and we reflect with genuine sorrow that the source of this entertainment is now dried up forever.

It is related that Carlyle once said to Black, in the course of a conversation: "Ay, ay, ye ken our Scotland weel, but tell me, mon, when are ye gaun to do some wark?" Souls of the strenuous sort, who expect novelists to deal with the serious problems of society, and who insist upon the ethical motive, if not upon the didactical method, will not find their account in the novels of William Black, unless they think of him solely as the author of "Sunrise." Such souls have their Mr. Meredith and their Mr. Hardy and their Mrs. Humphry Ward, and we do not deny them the right to their point of view. But when they go out of the way to institute invidious comparisons between the novelists they happen to like and such accomplished craftsmen of a different sort as Mr. Black and Mr. Blackmore, we feel bound to protest. The novelist who has just died did not have the genius of Mr. George Meredith, for example, but he cultivated a saner method, and the talent that expresses itself by the methods of sanity is not unworthy of being ranked, in the total estimate, upon a level with the genius that expresses itself by, let us say, that we may avoid the harsher term so obviously suggested, the methods of perversity. Those *intellectuels*, in the name of whatever uncouth or morbid form of art they may make their plea, are not to be allowed the final word when it comes to an appraisal of so graceful and abundantly-endowed a writer as was the one from whom the world he has enriched must now take a sorrowful leave. William Black will always be reckoned as one of the five or six best English novelists of his time — that is, of the last quarter of the nineteenth century.

COMMUNICATIONS.

DR. ROLFE'S NOTES ON TENNYSON.

(To the Editor of THE DIAL.)

In the Publishers' Note prefacing the new Cambridge Tennyson are these words:

"Tennyson, as is well known, subjected his poems to frequent revision, and the editor has therefore, in addition to giving the authoritative text with scrupulous care, collated the volumes of 1830 and 1833, the edition of 1842, and all others to which he has had access in this country and in the library of the British Museum, and has recorded the various readings in his notes. He has also, both in his notes and in the several introductions and brief prefaces, made a thorough bibliographical study of the poetry, so that the reader is now able to trace with great exactness the history of Tennyson's work."

This collation of Tennyson's volumes, especially the early ones of 1830, 1833, and 1842, has long been needed, and if it has here been done well the students of the poet will be much indebted both to the editor and to the publishers. A study of the first two pages of "Notes and Illustrations," pp. 794-795 of the Cambridge Tennyson, will suffice to test the accuracy of the collating. We follow the order of the editor.

To the Queen.

"The following is the stanza referring to the Crystal Palace Exhibition of 1851, which originally followed the 6th:

"She brought a vast design to pass
When Europe and the scattered ends
Of our fierce world did meet as friends
And brethren in her halls of glass."

Instead of this, the stanza originally read:

"She brought a vast design to pass,
When Europe and the scattered ends
Of our fierce world were mixt as friends
And brethren in her halls of glass."

The editor mentions no other variations; but he should have done so, for our present 4th stanza was inserted in the next edition (the 8th), and four other slight changes were made after its first appearance.

Leonine Elegiacs.

The editor notes no changes. But later editions changed "Deeply the *turtle* coos" and "Thou comest morning and even" to the present readings.

Supposed Confessions.

After quoting 17 lines omitted from later editions, Dr. Rolfe adds:

"The only other change is 'rosy fingers' for 'waxen fingers' in line 42."

But in the 1830 edition we have the line,

"Shall men live thus, in joy and hope?"

Isabel.

"The only change in 1842 was 'blanched' for 'blenched,' which was probably a misprint."

Not so; for another line, changed in 1842, originally stood —

"The laws of *wifhood* charactered in gold"

Mariana.

Of the line

"He held the peach to the garden wall"

Dr. Rolfe says:

"The line was changed in the printed poem at least as early as 1875."

It was changed in the edition of 1860.

He says of the line

"For leagues no other tree did dark"

that it was "changed as early as 1856." True, but it was also changed as early as 1845.

"In line 63, the original 'sang i' the pane' was retained in all the editions I have seen down to 1875."

This is not correct, as none of the editions between 1850 and 1875 have "sang i' the pane."

Madeline.

"Printed in 1830 without the division into stanzas, which was made in 1842. The only other change is 'amorously' for 'three times three' in the last stanza."

But the change was in the *errata* of the original volume.

Recollections of the Arabian Nights.

Here two lines escaped the eye of the collator:

"From wreathed silvers looked to shame"

and

"Flowing below her rosehued zone";

Ode to Memory.

Instead of three changes made in subsequent editions, Dr. Rolfe should have mentioned five. The two he fails to give are

"When the first matin song hath waked loud"

and

"The few whom passion hath not blinded,"

The Poet.

"The only change in the poem since 1830 is in the 12th stanza."

On the contrary, the second line of the 9th stanza in the volume of 1830 reads

"Like a great garden showed";
and the second of the 14th,

"Of wrath her right arm hurled."

The Poet's mind.

Here the editor failed to observe that the third line from the end in the edition of 1830 reads

"You would never hear it your eyes are so dull."

The Sea Fairies.

As the poem was completely recast in 1853, the editor has given the original text in full. One line is not given correctly,—

"When the sharp clear twang of the golden chords."

The Dying Swan.

"Reprinted in 1842 with two slight verbal changes."

Again not accurate, for one of these, "Which loudly did lament," remained unchanged until the edition of 1850.

Adeline.

"The only changes in 1842 were in the 5th stanza."

This is not the case; for the first one, "the side of the morn," was not made until 1853, and the second, "locks a-drooping," not until 1863.

These poems are treated of on the first two of the eighty pages of "Notes and Illustrations." On these pages, as we have seen, the collator has made as many as twenty mistakes, and besides these there are a number of misleading statements. These first pages, moreover, are not exceptional but typical.

ALBERT E. JACK.

Lake Forest University, Dec. 10, 1898.

FOREIGN BOOKS IN JAPAN.

(To the Editor of THE DIAL.)

As some interesting information with reference to the demand for foreign works in Japan has recently been made public in the "Japan Times" by Messrs. Maruya and Company, the only Japanese importers of foreign books, I submit here several items therefrom.

Works relating to architecture and building, chem-

istry, electricity and magnetism, engineering and mechanics, manufactures and industrial arts, metallurgy and mining, together with dictionaries and encyclopedias, enjoy the largest demand. In chemistry, Remsen is one of the popular authors; in metallurgy, Phillips's work heads the list; in electricity and magnetism, Thomson's works find the largest number of purchasers; and there is an active demand for Taggart's "Cotton Spinning." The favorite dictionary is "Nuttall's Standard Dictionary," of which the firm above named has already sold between two and three hundred thousand copies! Next comes "Webster's Condensed Dictionary," and even "Webster's Unabridged" sells at the rate of from fifty to sixty copies per month. The "Students' Standard Dictionary" also sells well.

Works on scientific subjects, especially new publications, are in great demand, and show the eagerness of Japanese students to become acquainted with the results of the latest investigations. In astronomy, Newcomb and Holden's popular treatise comes first. In pedagogics, Herbart is the most popular author at present. In history, Fisher's "Universal History" heads the list; in general, works on modern history are in greater demand than those of earlier periods. The greater demand for language books, among which the Otto series stands first, may be due to the near approach of the date of mixed residence. Mathematical books are only in fair request.

In medicine, German books have practically driven from the field works in other languages. In politics and diplomacy, however, French works are preferred; Walker's "Political Economy," Jevons's "Money," and Bastiat's "Science of Finance" have a large sale. In law, German works are beginning to predominate. Taine's "English Literature" heads the list in works of that class, and is used as a text-book or work of reference in several higher institutions of learning. Of books on Japan, Griffis's "Mikado's Empire" maintains its ground as the favorite. Works on antiquities and ethnology, elocution and oratory, theology and religion, are said to be practically devoid of demand; but philosophical works find good sale, with Herbert Spencer in the van.

Fifty years ago a foreign book had to be smuggled into Japan and studied secretly; and many an earnest scholar paid with his life the penalty for desiring a broad education through books. Fifty years ago, Dutch books were about the only ones, except Chinese, that got into the Empire even by smuggling. Now information is eagerly sought from all quarters of the globe; and books in many languages are readable by Japanese.

Tokyo, Nov. 21, 1898.

ERNEST W. CLEMENT.

WHO SAID "WE ARE ALL SOCIALISTS NOW"?
(To the Editor of THE DIAL.)

I notice that a reviewer in a recent issue of THE DIAL ascribes to Lord Salisbury the dictum, "We are all Socialists now" [vide p. 299.]

I had supposed Sir William Harcourt said these words originally. In "Fabian Essays" [Charles E. Brown & Co., Boston, 1894] p. 190, I find this sentence from Mr. Hubert Bland:

"Why, for instance, does that extremely well oiled and accurately poised political weathercock, Sir William Harcourt, pointing to the dawn, crow out that 'We are all Socialists now'?"?

HENRY W. THURSTON.

Chicago, Dec. 7, 1898.

The New Books.

FRANCIS PARKMAN AND HIS WORK.*

The publishers of the works of Francis Parkman deserve thanks for presenting a delightful new edition, printed from entirely new plates, on excellent paper, and illustrated with twenty-four photogravure plates made by Goupil from historical portraits and from works of well-known artists of the present time. It is one that in all respects satisfies the lover of good books well set forth. Whatever future editions may do in the way of furnishing illustrations and notes, this edition must be the definitive text of the historian, who was his own best artist.

Francis Parkman was the greatest painter of historical pictures that this country — perhaps it is not too much to say, that any country — has produced. With correct scholarship, fidelity, graphic power, and literary beauty, he portrayed the scenes in the struggle between the French, the English, and the Indian, for the mastery of the American forest. Despite the fact that he chose the vehicle of prose, his work has also much in common with the great epic poems, for he dealt adequately with a period peculiarly suited to epic treatment in the simplicity of the contending civilizations, in the figures of the actors, in the grandeur of the primeval wilderness where the events progressed, and in the dignity of the great issues at stake.

In his sophomore days, Parkman planned to write the story of the Old French War. "Here, as it seemed to me," he tells a friend, "the forest drama was more stirring and the forest stage more thronged with appropriate actors than in any other passage of our history. It was not till some years later," he adds, "that I enlarged the plan to include the whole course of the American conflict between France and England, or, in other words, the history of the American forest; for this was the light in which I regarded it. My theme fascinated me, and I was haunted with wilderness images day and night." To this ideal he gave his whole sensitive nature with a vehemence that broke his physical powers. Labor became to him a passion and rest intolerable. He not only read books zealously, but he made long and trying expeditions into the forest; and when his eyes began to fail him, while a youth of twenty-

three, he turned to study Indian life in the region where it could still be seen in something like its original form. Parkman's visit to the Oregon Trail, thus undertaken in 1846, gave him an intimate understanding of the life of the frontier, and of the primitive Indian village in the days just prior to its passing away; but the strain of following the savages in their hunting parties, and the hardships of wigwam life, left his eyes and his nervous system nearly ruined. The force of this blow can only be realized by one who knows (as Parkman clearly knew) the vast masses of manuscripts to be gathered from the scattered libraries of Europe and America, the minute comparison of their details, and the critical gathering of innumerable facts into orderly and accurate form, that must precede the work of the historian of this period. When he began his task, Parkman estimated that twenty years would be required to complete it. But his brain was so oversensitive during a considerable portion of his life, that creative effort inflicted intense torture, and could be continued but a few minutes at a time; moreover, he was forced to use the eyes of others for research. It is not strange, therefore, that the twenty years grew to more than forty-five, that the work, begun in his eager college days, stretched out until he closed his career, an old man of seventy. While he had filled all the gaps in his work at his death, it still lacked final revision to make the series an absolutely consistent and unified whole.

A splendid panorama is unrolled by the very names of Parkman's books. The order of their production was not in the natural sequence of the episodes. Fearful lest his precarious strength should desert him completely before he had achieved the task to which he had set himself, he postponed some volumes to finish others for which his material was more thoroughly collected, or which he regarded as of paramount importance. While fresh from his Indian studies on the great plains, he dictated to the companion of his journey "The Oregon Trail," which appeared in the "Knickerbocker Magazine" in 1847, just prior to the great rush across the plains to the gold of California. "The wild cavalcade that defiled with me down the gorges of the Black Hills, with its paint and war-plumes, fluttering trophies and savage embroidery, bows, arrows, lances, and shields, will never be seen again," so he writes in 1872; and twenty years later he could say: "The wild Indian is turned into an ugly caricature of his conqueror. . . . The

*FRANCIS PARKMAN'S WORKS. New Library Edition, in twelve volumes. Illustrated. Boston: Little, Brown, & Co.

slow cavalcade of horsemen armed to the teeth has disappeared before parlor cars and the effeminate comforts of modern travel." Thus, Parkman, who was to write of the passing of the frontier in the seventeenth and eighteenth centuries, trained himself by a hard, but perhaps not too dearly bought, experience on the last frontier of the United States, in the middle of the nineteenth century — a frontier which disappeared while the historian's work was in progress. It was natural that he should next turn to "Pontiac's Conspiracy," which he chose, although the last in the natural order of his historical series, because, as he tells us, it afforded "better opportunities than any other portion of American history for portraying forest life and the Indian character"; he aimed "to portray the American forest and the American Indian at the period when both received their final doom." As an introduction to this drama of the frontier he gave an unsurpassed study of Indian character, as well as an outline of the history of New France to the beginning of Pontiac's war. The two volumes of this book are perhaps the most widely read of Parkman's works; and in their dramatic power, their contributions to Indian psychology, as well as in the extensiveness of view furnished by the introduction, they deserve their place. Yet it must be admitted that Parkman's style lacked maturity here, and that these volumes made less demands upon his scholarship and judgment than did some of the later ones.

"The Pioneers of New France," with its stirring tale of Coligny, Menendez, Ribault, and Champlain, followed in 1865; and two years later came "The Jesuits in North America." The friendship of the Abbé Casgrain with Parkman illustrates the historian's success in dealing with the difficult subject of Catholic ideals and work. Casgrain believed Parkman to reject equally the Protestant ideas and Catholic dogmas, and declared: "He is purely rationalistic; he admits no other principle than the vague theory which is called modern civilization." "One recognizes," he says, "a soul rightly inclined and born for truth, but lost without compass on a boundless ocean." Without admitting the correctness of Parkman's generalizations, and while sometimes resenting the indulgent amusement with which he relates the miraculous in early Canada, the fair-minded members of the Church have accorded to Parkman the recognition of his service in bringing before the Protestant reader a sympathetic and graphic picture of the Jesuit missionary. Re-

cent monographic work of special students has added materially to our knowledge of the work of these missionaries, and new documents have come to light; but aside from the critical reading of the great mass of the "Relations" themselves, the reader can hardly get a more graphic, appreciative, and at the same time discriminating, view of the noble devotion of these heroes of their faith.

In 1869, Parkman published his "Discovery of the Great West," which he revised and issued under the title of "La Salle and the Discovery of the Great West" in 1878. This revision was necessary, owing to the refusal of Margry to admit him at first to certain manuscripts pertaining to La Salle. This leader's high-souled expeditions had completed the claims of France to the Mississippi Valley; interest was next to turn to the conflicts between England and France for the possession of these domains, and Parkman introduced at this point (1874) his "Old Régime in Canada," a description of the social and political organization along the St. Lawrence, to which, in his revision of 1893, he prefixed a section on the rival claimants of Acadia, — La Tour and D'Aunay. About one-half the book is given to the exposition of the Canadian organization. No one will deny the thoroughness of Parkman's study of his materials, nor the brilliancy of his characterizations. But he was not so skilful in exposition of the development of institutions as he was in the delineation of men and events. All his historical tastes and methods were formed before institutional study became fixed in the United States. These facts, together with the attempt to describe a society in a single view by material drawn from a whole century, render this book, charming as it is, perhaps the least satisfactory to the critical historian. In "Frontenac and New France under Louis XIV" (1877), we plunge into the storm and stress of the intercolonial wars, and the figure of the great governor is one of the abiding memories of Parkman's readers. These wars that follow had their relation to the New England fisheries, to the frontier hamlets of New England and of the middle region, and to the fur-trading posts of the interior. In all of these aspects, Parkman's touch is firm, true, and artistic. We see the activity of the coast, the ideals and primitive life of the backwoods Puritan, the traits of the bushrangers and borderers of Pennsylvania and Virginia, and the life of the lawless fur-trader.

Instead of carrying the series continuously on, the author now postponed the treatment of the half-century prior to the Seven Years War, in order to make sure of completing the design of his youth. "Montcalm and Wolfe" (1884) represents his full maturity, and is worthy of the great crisis in the history of the world with which it deals. It shows the author at his best in laborious collection and criticism of manuscript sources, in breadth of view, in precision of statement, and in sureness of touch. Every page tells of careful study, of the locality as well as of the written material. It is the crown of his work.

In "A Half Century of Conflict" (1892), Parkman filled the gap in his work between 1700 and 1748. Possibly because of the lack of unity of the period, the work lacks some of the throbbing vitality of his earlier books, but it is still a most interesting survey of the period, taking us to the Big Horn Mountains in the Northwest, and to Santa Fé in the Southwest; while the English are gaining the Ohio Valley. Perhaps it is at this point that Parkman missed an opportunity. This half-century intervened between the picturesque era of exploration and the sunset glories of New France. The dramatic centre in the story he is telling turns from the Frenchmen to the frontiersmen of the English colony, pushing along the river valleys and into the up-country of the South. To have adequately portrayed the origin of this army of invasion of the pioneer settlers, would have furnished the touch that the book lacks. But it was with Parkman as with Milton: it is not the Puritan of his New England home who lies closest to the artistic soul of Parkman. He praises the Puritan's ideals, but it is the French *gentilhomme*, with all of his forest *diablerie*, who is the real hero of his epic.

Summing up the limitations of Parkman, it must be admitted that he was fortunate in his theme. It is not certain that he would have been preëminent in other fields of historical research. It was the picturesque story of the American forest that filled his imagination, as he tells us; and this romantic period permitted, nay, demanded, those very qualities of Parkman's mind and style that might have led him astray in other fields. Indeed, it is doubtful if that very style that is so prominent an element in his success is unreservedly commendable. What was in its nature dull, Parkman willingly avoided; over what was repulsive he cast the mellow light of his style, until the bare atrocities of savage life, though frankly told,

do not stand out in their own naked enormity. It needs the Hogarthian pages of the journals of Radisson, or of the younger Henry, to make them appreciated.

There are points of detail in which Parkman needs correction, but they are not many; nor is this the place for discussion of such minute questions. In his revised editions he did not fully study and incorporate the new material that came to light in the interval. But what is surprising is that he could have entered a field where tradition so held sway, supported by the filial respect of antagonistic peoples,—a field where the contending societies were so based on antipodal ideas of church and state,—and, in the midst of the innumerable problems and pitfalls of historical details, have preserved his reputation for justness and for accuracy. Perhaps it is still more remarkable that one whose investigations had to include the collection and criticism of his material from the beginning, should have so transformed this raw product into a great work of art. For it cannot be too strongly stated that whatever criticisms are to be made on Parkman's work must come chiefly from considerations of what the function of history really is, and of what are the true ideals of society. As a literary treatment of his theme, Parkman's work is definitive. Naturalists will study the American forest more scientifically; the physiographical conditions that determined the frontier development of the French, the English, and the Indians will be more adequately investigated; but no one is likely to bring back to the eyes of men that vast, continuous forest with such reality and loving sympathy of touch in its minute details, as well as in its immensity. Others will study the linguistics, the mythology, the ethnology of the American Indian with a more scientific training; but in the pages of no later writer will actual Indian society live as it lives in those of Parkman. The Canadian parishes will still yield to the student of society material for new work; but the *noblesse* and the clergy, the *voyageur* and the *habitant*, are less alive in the pages even of recent famous historical novelists than they are in the works of this historical master. Parkman was at once a scholar and an artist. His wide research, his critical astuteness, his fairness of temper, his insight into the meaning of historical movements, made him a great historian. But his work will live because he was even greater as an artist than as a historian.

FREDERICK J. TURNER.

**A FAMOUS NEWSPAPER CORRESPONDENT
OF THE CIVIL WAR.***

To those who remember the "Boston Journal" in its best days, when "Carleton's" letters formed one of its leading features, to the many who have known Charles Carleton Coffin as a familiar figure in the city which was so long his home, and as a frequent visitor to other cities throughout the country, and to his thousands of readers everywhere, a life of the distinguished war correspondent, traveller, and author, by the Rev. Dr. Griffis, his former pastor, will be welcome.

Of New Hampshire birth and Puritan ancestry, all the conditions of Mr. Coffin's early life were favorable to the development of those sterling qualities on which alone he relied in "winning his way." As an editorial writer in Boston, in 1856, when he was thirty-three years of age, he became identified with the newly-formed Republican party, giving his enthusiastic support to Fremont, and, four years later, to Lincoln, whose nomination at Chicago he has described as an eye-witness, in some autobiographical notes which were never published. A Lincoln anecdote which will be new to most readers is given by him:

"I accompanied the committee to Springfield to notify Lincoln of his nomination. . . . We went down the Illinois Central. It was a hot, dusty ride. Reached Springfield early in the evening. Had supper at the hotel, and then called on Lincoln. His two youngest boys were on the fence in front of the house, chaffing some Democratic urchins in the street. A Douglas meeting was going on in the State House, addressed, as I learned, by A. McClelland — afterwards Major-General. Lincoln stood in the parlor, dressed in black frock coat. Ashman made the formal announcement. Lincoln's reply was brief. He was much constrained, but as soon as the last word was spoken he turned to Kelly and said:

"Judge, you are a pretty tall man. How tall are you?"

"Six feet two."

"I beat you. I'm six feet three without my high-heeled boots on."

"Pennsylvania bows to Illinois, where we have been told there were only Little Giants," said Kelly, gracefully alluding to Douglas, who was called the Little Giant.

"One by one we were introduced by Mr. Ashman. After the handshaking was over, Mr. Lincoln said:

"Mrs. Lincoln will be pleased to see you, gentlemen, in the adjoining room, where you will find some refreshments."

"We passed into the room. . . . The only sign of refreshments visible was a white earthen pitcher filled with ice-water. Probably it was Mr. Lincoln's little joke, for the next morning I learned that his Republican

*CHARLES CARLETON COFFIN, War Correspondent, Traveller, Author, and Statesman. By William Elliot Griffis, D.D. Boston: Dana Estes & Co.

neighbors had offered to furnish wines and liquor, but he would not allow them in the house; that his Democratic friends also sent round baskets of champagne, which he would not accept."

After a short term of service as night editor of the "Boston Journal," at ten dollars a week, Mr. Coffin became, on the outbreak of hostilities between the North and South, war correspondent of the same paper, where his graphic and trustworthy letters from the front, with the familiar signature of "Carleton," became known and eagerly sought for throughout the North. The accounts of his experiences with the army and on the battle-field are very interesting reading. After the battle of Gettysburg, — Dr. Griffis tells us,—

"Carleton felt satisfied that Lee was in full retreat, though General Meade did not seem to think so. Carleton's face was now set Bostonwards. Not being able to use the army telegraph, he gave his first thought to reaching the railroad. The nearest point was at Westminster, twenty-eight miles distant, from which a freight-train was to leave at 4 P.M.

"Rain was falling heavily, but with Whitelaw Reid as companion, Carleton rode the twenty-eight miles in two hours and a half. Covered with mud from head to foot, and soured to the skin, the two riders reached Westminster at 3:55 P.M. As the train did not immediately start, Carleton arranged for the care of his beast, and laying his blanket on the engine's boiler, dried it. He then made his bed on the floor of the bumping car, getting some sleep of an uncertain quality before the train rolled into Baltimore.

"At the hotel on Sunday morning he was seized by his friend, E. B. Washburn, Grant's indefatigable supporter and afterwards Minister to France, who asked for news. Carleton told him of victory and the retreat of Lee. 'You lie,' was the impulsive answer. Washburn's nerves had for days been under a strain. Then, after telling more, Carleton telegraphed a half-column of news to the 'Journal' in Boston. This message, sent thence to Washington, was the first news President Lincoln and the Cabinet had of Gettysburg."

Carleton stayed with the Army of the Potomac, sharing its vicissitudes and recording its defeats and triumphs, until the close of the war. The moral effect of his letters and despatches, in dark days even more than in bright, can hardly be overestimated.

Sent abroad by the "Journal" to report the Austro-Prussian war, Mr. Coffin arrived in Europe only to find the battle of Sadowa a thing of the past, and the combatants again at peace. Yet he remained as foreign correspondent of his paper, and was soon commissioned by it to continue eastward around the world, sending home letters as he went. This tour of the world he made in company with his wife, and its record is presented in book form in "Our New Way Around the World." His biographer's statement that Mr. Coffin was the

first, so far as is known, to circle the globe, starting eastward from America and using steam as the motor of transportation on land and water all the way, is not quite correct, inasmuch as the Central Pacific railway was not completed when Mr. and Mrs. Coffin, in the fall of 1868, left California for the East. Seven days and nights of staging interrupted the continuity of the railroad journey.

Mr. Coffin served several terms in the Massachusetts legislature, both as representative and as senator, and left his mark on the statute-book. The law placing the Boston police under state control, and that abolishing grade crossings throughout the state, are two of his most important reforms.

Although the life of a war correspondent might perhaps be treated with keener appreciation and sympathy by a soldier or a journalist than by a clergyman, yet it would be ungracious to find serious fault with this interesting volume from Dr. Griffis's practised pen. In giving dates, if he had oftener added the year to the month and day of the month, his narrative would have gained somewhat in clearness — at least for the reviewer, who is as likely to read a book through backward as forward. Perhaps, however, it was to discourage such discourteous treatment of a good book that its author made his chronology intelligible only to those who had read carefully from the beginning.

PERCY FAVOR BICKNELL.

hostility among Spanish officials; the other had diplomatic sanction, and was constantly aided by the colonial government. The opportunities of Dr. Worcester were therefore exceptional for providing information needful for the instruction of the American nation at the present time. The book is fairly exhaustive without degenerating into mere detail and statistic, and its contents are informed with a spirit of disinterestedness and candor worthy of high praise. At the same time it answers, and authoritatively, many questions which every conscientious citizen is just now asking himself.

The Philippine Islands, Dr. Worcester tells us, have rich natural resources, both mineral and agricultural. But the obstacles to their development are very great. No white man can work there and expect to live; while native labor is hard to get and every way unsatisfactory. The climate is especially severe on white women and children. "It is very doubtful," he says, "if many successive generations of European or American children could be raised there." Among the diseases that prevail, he enumerates malaria, cholera, calentura, small-pox (that inevitable accompaniment of the flag of Spain), leprosy, and a host more of dreadful afflictions, including the horrible *biri-biri*. There are also to be found plagues of ants, which devour anything; of locusts, which consume the crops; of poisonous serpents, — though, as we are informed, there is only one of the inhabited islands where the number of deaths from snake-bite reaches alarming proportions; of crocodiles in the fresh waters and sharks in the sea. The land as a whole is subject to earthquakes, and is all of volcanic origin, having active volcanoes from which have spread wide areas of desolation in a not remote past.

There are some eighty varieties of mankind on these islands. The dominating race is the one called Moros, a fighting and slaveholding people, of the stock of the head-hunters of Borneo, of the religion of the Mad Mullah or El Mahdi. One of the long-standing tasks of Spain in the Philippines has been to restrain these Malayan pirates from preying upon the more peaceful races. They have been continuously in revolt since 1622, and their characteristics have given rise to an expressive Spanish proverb which is about the equivalent of our English saying that "There are no good Indians but dead ones." Our author gives many incidents, from his own experience, illustrating their savagery. One of the chiefs or head men of the Moros, learning that Dr. Wor-

THE PHILIPPINES AS THEY ARE.*

The great timeliness and pertinence of the information contained in Professor Worcester's account of "The Philippine Islands and Their People" give it an insistent claim to careful attention. The author, a professor of zoölogy in the University of Michigan, was a part of two extended expeditions to the Philippines in the interests of science, and thus gained intimate personal knowledge of the more important of the islands, their peoples and their resources, through the entire archipelago. The former of these journeys occupied a little less than a year, beginning with September, 1887; the latter extended over two years and eight months, ending in March, 1893. The earlier expedition was conducted independently, and aroused much

* THE PHILIPPINE ISLANDS AND THEIR PEOPLE: A Record of Personal Observation and Experience, with a Short History of the Archipelago. By Dean C. Worcester. Illustrated. New York: The Macmillan Co.

ester desired to study some of the slaves or captives, calmly proposed to shoot a few of them for his greater convenience, and as a contribution to his store of specimens.

Into the abuses of the Spanish friars in these islands, Dr. Worcester does not go, contenting himself with quoting from Mr. John Foreman's book, for the reason that this authority on the Philippines, an English Catholic, may use a candor impossible to an American of another belief at this time. These abuses, it is well to say here, arise in great part from the holding and dispensing of benefices, a time-worn practice which went far toward producing the Lutheran revolt, its manifest objections having been recognized by the Tridentine Council, which strictly forbade the process. These remote islands, being *in partibus infidelibus*, are not subject to the decrees of the Council. Nearly half of the eight or ten millions of souls in the archipelago are in the hands of these friars, whose energies are concentrated in Manila, where their directing councils appear as the heads of enormously wealthy and influential corporations of a purely religious character. The significant fact is worth recalling here that the title to all the landed and other property of the Church of Rome in the Philippines has been transferred since Dewey's victory to a distinguished American citizen, John Gibbons, Cardinal Archbishop of Baltimore. Dr. Worcester tells us that the religious propaganda has made but little headway among the Christian-hating Moros, and expresses the conviction that "the nation which would have any hope of getting on peaceably with them *must let their religion strictly alone*." Those Americans who favor the annexation of these islands on missionary grounds will not find much encouragement in Dr. Worcester's book. Force, rather than moral suasion, seems to be what these troublesome semi-savages require. "It is certain," says Dr. Worcester, "that for many years to come they must be held in check with a strong hand."

Nor will the advocates of "expansion" or annexation find much of comfort or justification, on any grounds, in these frankly written pages, which are the more convincing as coming from a trained observer who records his experiences and conclusions in the spirit of science rather than of polemics. Without any pronounced political standpoint of his own, he gives a hundred practical reasons for our leaving these alien folks alone, to one in favor of our attempting to make American wards or citizens of them. It is the fashion of the day to scorn any but

optimistic views and visions; but there is an older fashion of looking facts in the face, and of seeking such light as may be had from the lamp of experience before entering upon new and perhaps dangerous pathways. Those who so confidently assert that America shares with Great Britain a racial ability to govern remote subject peoples, forget or overlook the fact that England attained her present administrative skill slowly, painfully, and at a most appalling sacrifice of blood and treasure, both her own and others'; as well as the contrasting fact that the United States is wholly without any similar experience in the past or precedent for the future. The hazardous nature of the proposed experiment in the Philippines, and the appalling difficulties that may be expected to attend it, become clearly impressed upon us by a reading of Dr. Worcester's book. The information it contains and the manner of presenting it leave us longing for more books of travel by Americans. Not since Dr. Donaldson Smith's account of Africa, or Lieutenant Peary's tale of Greenland, have we been so instructed or entertained. The book has a single fault: its price precludes its general distribution among those entitled to an opinion upon a most vital point in our national policy.

JOHN J. CULVER.

RECENT FICTION.*

After many years, Mr. Theodore Watts-Dunton is now coming to his own in the estimation of the reading public. Not of the widest public, indeed, for his work will hardly appeal to that, but of a public wide enough to include all readers of taste and literary discrimination. Until the present year, although few names have stood so high as his in the opinion of those who long ago found their way to his work, few names deserving of great respect have stood for less with the generality of cultured readers. Those who have known him at all have known him for many years as standing in the highest rank among the men who

* AYLWIN. By Theodore Watts-Dunton. New York: Dodd, Mead & Co.

WILD EELIN: Her Escapades, Adventures, and Bitter Sorrows. By William Black. New York: Harper & Brothers.

RODEN'S CORNER. By Henry Seton Merriman. New York: Harper & Brothers.

THE CASTLE INN. By Stanley J. Weyman. New York: Longmans, Green, & Co.

TERLA: A Romance of Love and War. By Robert Barr. New York: Frederick A. Stokes Co.

THE ADVENTURES OF FRANCOIS. By S. Weir Mitchell, M.D., LL.D. New York: The Century Co.

RED ROCK: A Chronicle of Reconstruction. By Thomas Nelson Page. New York: Charles Scribner's Sons.

GLORIA MUNDI: A Novel. By Harold Frederic. Chicago: Herbert S. Stone & Co.

are both critics and artificers of poetry; but his work had to be sought out in its several places of concealment—the "Athenaeum," the "Encyclopædia Britannica," and others—and until "The Coming of Love" made its appearance early in the present year, no book bearing his name was obtainable. He has now put forth the prose romance, "Aylwin"—written at least twenty years ago but hitherto unpublished—and adds the distinction of the novelist to that of the poet. We trust that he may soon be prevailed upon to make his service to the public a triple one by collecting into a volume or more those extraordinary essays in poetical criticism, and those fascinating chapters of personal reminiscence, that have for many years provided "The Athenaeum" with the most interesting part of its contents.

Of the critic, poet, and romancer so happily combined in Mr. Watts-Dunton, we will say frankly that the laurels of the first two are greener than those of the third. His interpretation of poetry, technical and aesthetic, seems to us the finest work of its sort that has been done in our time, and "The Coming of Love" has shown how well the writer can exemplify his own critical principles. "Aylwin," on the other hand, although revealing the stylist and the philosopher, although suffused with the tenderest sentiment and the deepest emotion, although a distinctly individual utterance and fascinating from first to last, does not afford a parallel to the severe and flawless art to be found in the finest of the poems. It is too rambling, too episodical for that; it is not a well-knit piece of constructive workmanship, but rather a vehicle for the conveyance to his readers of an excessively romantic view of life and of certain special forms of recondite lore. Primarily, it is a Romany romance, thus taking its place in the small group of works which includes "Lavengro" and the "Kriegspiel" of Mr. Francis Hindes-Groome. It stands related even more closely to the author's own "Coming of Love," for the heroine of that poem figures in the novel, although in a comparatively unimportant part. Of this aspect of the romance we may say that the triumphant success is scored of enlisting our sympathetic interest in a race and a dialect not particularly attractive in themselves, except to the Borrowian elect. The figure of Sinfi Lovell is a creation worthy to be classed with that of Isobel Berners, and the imaginative literature of the subject offers no third figure of equal charm, unless it be that of Rhona Boswell in "The Coming of Love." Secondarily, "Aylwin" is a protest against materialism, a plea for the supreme right of passion, in the fine sense of that term. "The ennobling difference between one man and another," says Mr. Ruskin, "is precisely in this, that one feels more than another." Henry Aylwin is not ashamed to feel, and his creator is not ashamed for him. The story of his overwhelming love for Winifred, of the singleness of his aim in the long search for her after she has fled demented from his presence, and of the final happy

reunion between hero and heroine—the sanity of the latter restored—is infinitely pathetic, and does nothing but honor to the heart that could project so great an emotion into the romance of his fashioning. It even prepares us to accept, as a necessary incident in the working out of the result, the bit of charlatanism whereby Winifred is brought back to mental equilibrium. There are many other features of this remarkable book upon which we would gladly comment did space permit—upon the magic of its style, upon the vision which informs its descriptions of natural beauty, and upon the power displayed in the treatment of certain of its episodes—but probably enough has been said to make clear the fact that "Aylwin" is a book apart from the generality of current literary production, a piece of imaginative work so original as almost to evade classification, a book to read with the closest care and to treasure for repeated reading in the future.

"Wild Eelin" is a tale of familiar—very familiar—scenes and types of character, and we know beforehand that it assures us several hours of the most pleasant companionship. Mr. Black's heroines are always sweet and maidenly, with a wilding grace of their own that quite justifies his lovers for their infatuation, and makes their misconduct—when such may be laid to their charge—peculiarly atrocious and unpardonable. In the present instance they behave very well—for there are two of them—and one does not exactly see which of them should rightfully possess the prize. Mr. Black does not seem to see, either, for he finds no way out of the difficulty save that of making "Wild Eelin" catch cold and die incontinently. This sudden tragedy at the end is altogether uncalled-for, and plays with wanton brutality upon our emotions. Why not let one of the lovers die instead? Mr. Black is as good as ever in picturing West Scotland scenery and character, in making effective use of snatches of folk-poetry, and in infusing a tender sentiment into his scenes and situations. We hope to read his often-told tale in yet as many more forms as these that have already been given it by his ingenious invention.

"Roden's Corner" is a "corner" in the commercial or economic sense. It is a corner in malgamite, which we are told is an essential ingredient in the manufacture of paper. The preparation of malgamite is a serious matter for the workman, since the chemicals employed result in poisoning and early death. Roden and a fellow-schemer, both unscrupulous, corner the production of malgamite, and start their consolidated works in Holland, among the sand-dunes of Scheveningen. The real nature of the manufacture is so masked that what is destined to be an enormously profitable business appeals to the British public as a charity, and gets "boomed" into prominence. It is represented that the new process of manufacture saves lives instead of destroying them. A peer of the realm lends his name (for a consideration) to the enterprise, and all goes well until the honest but at first unsuspecting partners learn the sort of business in which they are really engaged.

After a sharp fight, the enterprise is broken up, and the surviving workmen are pensioned for life out of the accrued profits. The story thus outlined has a certain interest, but it is badly put together, and there is too much dropping of one set of threads to take up another. Some of the threads thus dropped never get taken up again, and the book is closed with a great sense of dissatisfaction. In detail, the workmanship is excellent, but as a whole, it seems to us very defective.

In "The Castle Inn" Mr. Weyman contrives to get along without the historical accessories that have lent interest to his earlier novels, and tells, nevertheless, a surprisingly interesting story of love and private adventure. To be sure, the environment is in a sense historical, for it is that of eighteenth century England, and the story is concerned with the manners, although not with the actual events, of its period. One historical figure, indeed—that of the great Earl of Chatham—makes a casual appearance in these pages, but there is no attempt to delineate him. The "castle inn" of the tale is somewhere on the road to Bristol, in the West of England; here the scene is chiefly laid, and here the actors meet to play their several parts. The story is of a young woman of humble surroundings, supposed to be the heiress to a great fortune, and sought after, both on this and other accounts, by a number of men. The story of her abduction by one of them and her rescue by another provides the narrative with its central situation, and her marriage is a triumph for romantic principles, since she turns out penniless after all, yet is wooed and won by the rather dandified hero, who exceeds any expectations reasonably to be deduced from his training and early life. The story is, we repeat, skilfully put together and entertaining, reproducing in a vivid manner the social life and ideals of the Georgian epoch in English history.

Mr. Robert Barr has always known how to tell a good story, but he has outdone himself in "Tekla," his latest production. This romance of love, war, and archepiscopal politics of the thirteenth century is one of the best quasi-historical tales that we have read for many moons. The chief figures in this work are Rudolf I., the first Hapsburg emperor; Arnold von Isenburg, the primate of Treves; and Konrad von Hochstaden, his colleague of Cologne. Beyond these names, and a general truthfulness to the spirit of the period, there is little that is historical in the book. The Emperor is represented as a far stronger man than history admits him to have been, and the story is based upon an imaginary episode placed in the beginning of his reign. Falling in love with a ward of the grim ruler of Treves, he aids her flight to the castle of her uncle on the Moselle, and, his name and rank unknown to all concerned, he remains in the castle and defends it against the allied Archbishops of Treves and Cologne during a siege of two years. How the castle is held, how Rudolf wins the love of Tekla, how, at the right moment, he collects the imperial forces and raises the siege, and how, restored to his throne

in Frankfurt, he humbles the proud prelates who had thought him but a puppet in their hands,—all this is told in some four hundred pages of the most engrossing romantic narrative. If the story is at times lacking in animation, and the dialogue somewhat over-labored, there is, nevertheless, no doubt of the thrilling interest which attaches to the tale from first to last.

"The Adventures of François" is at once a delightful surprise and a stronger proof than the author has ever before given us of his versatility as a writer of fiction. We had thought Dr. Mitchell to have touched his high-water mark with "Hugh Wynne," but even that admirable novel is surpassed by the present masterpiece of picaresque invention. In Dr. Mitchell's previous books there has always been a certain strenuousness, and a slightly labored character has pertained to the best of them. While giving deserved praise to their conscientiousness and unfailing taste, we have never been able to escape the impression that their author was too intent upon becoming a great novelist to achieve the best sort of success. No such impression as this is produced by "The Adventures of François," which is distinguished by an almost absolute freedom of movement. The author has found a medium in which he is not impeded by external friction; his narrative takes shape and color from within; it is the genuine projection of a finely-realized creation of character. The hero is a foundling, thief, juggling, and fencing-master who lives in Paris during the period of the Revolution. "He had a great heart and no conscience; was fond of flowers, of birds, and of children; pleased to chat of his pilferings, liking the fun of the astonishment he thus caused. . . . He was by nature gifted with affection, good sense, and courage. He had many delicacies of character, but that of which nature meant to make a gentleman and a man of refinement, desertion and evil fortune made a thief and a reprobate." These sentences are the author's own summary of one of the most interesting and lovable characters in recent fiction, and they but faintly reflect the singular charm of this vagabond hero, who was all unconsciously mixed up with some of the greatest happenings in history, and whose career illustrates a phase of the Revolutionary period of which the writers of rhetorical romances seem quite unconscious. Even the most hackneyed features of the Terror become fresh in their interest when viewed from the standpoint of this child of nature, while his experiences and vicissitudes are surprising enough to keep the attention agog from beginning to end. Nothing that Dr. Mitchell has heretofore done deserves so cordial a greeting as this altogether delightful story.

Mr. Thomas Nelson Page, whose reputation as a writer of short stories and novelettes has so long been established, has now attempted work upon a more ambitious scale, and has given us, in "Red Rock," one of the most satisfactory works of fiction that the South has ever produced. On all this crowded canvas

there is not a figure that is not drawn from the life, and given character by sympathy or insight into motive. The types delineated are not new, but they are thoroughly realized in accordance with the conventional models, and their fortunes are so skilfully interwoven as to make them present a vivid and trustworthy view of human nature in Virginia before and after the war. We say in Virginia, for although Mr. Page disclaims any attribution of a local habitation for his characters, it is pretty evident that they are taken from the society that he knows so well, to say nothing of the indications of proximity to the Capital which would hardly fit in with the suggestion of any other State. The real theme of "Red Rock" is the work of reconstruction — the task so well-intentioned but so badly performed because undertaken and carried out by doctrinaires who knew nothing of the problems to be dealt with. The era of carpet-bagging is one of the blots upon our national history; and, at the present distance of an entire generation, one may, without being suspected of disloyalty to the Union, make that admission. Of the horrors of that reign of terror, and of the struggle of the whites for the preservation of civilization when menaced by an even greater curse than war, no stronger delineation than this has thus far found its way into our literature. Mr. Page's sympathies are passionately Southern, and we have no doubt that this fact colors his narrative to some extent — that his Virginians are of finer mould, and his carpet-baggers more despicable, than the average truth would warrant; but the fact remains that the Northern policy of reconstruction, in the hands of the politicians who were intrusted with its details, was carried out with a degree of tactlessness, and even of brutality, that left behind it a deeper bitterness than the victory of the Union arms alone could have produced. We can meet the author more than half way in his indignation, and thank him for his attempt to make us understand what it meant for the civilization of a Southern State to place the reins of civil government in the hands of men who were utterly unfit to direct its course. And it is hardly to be laid up against Mr. Page that, in his endeavor to arouse our sympathies for the people among whom he was reared, he should endow them with more of the manly and womanly virtues than ever yet fell to the lot of any section of American society. To do this was his duty as a novelist, and we are quite prepared to accept his idealized picture as good art, if not exactly the best of realism.

We will close this review of an unusually important selection of recent novels with a few words about the late Harold Frederic's "Gloria Mundi." We have read it with disappointment, for it is inferior to several of Frederic's earlier books, and for a reason not far to seek. In attempting to write of English society — and particularly of a section of that society with which he had no intimate associations — he exceeded his powers, and allowed the journalist in him to get the better of the artist. But all the devices of the most resourceful and inventive journalism

make a poor substitute for observation, and no amount of reading or talking about people, however earnestly or cleverly done, will suffice for depicting them as the novelist should. The lords and ladies of this novel are lay figures merely; they are sketched from the outside and at a distance; they have nothing of the glow and the vitality of the figures in the author's American novels. Even the hero, in whose case something more closely approaching the creative effect has been reached, remains baffling and elusive; one never knows just what he thinks or what he is going to do. Nor is the story helped by the vein of didacticism that runs through it. A part of the narrative deals with a Ruskinian social system — the hobby of one of the minor characters — but of this we must say that either too much or too little is made. We cannot find out whether or not the author believes in it, yet the prominence given it warrants a reader in asking the question. What we have said should not be taken as a condemnation of the story; we mean simply that it is by no means as good a story as Harold Frederic knew how to write. But it is always an interesting, and, in some of its episodes, a brilliant piece of narrative invention.

WILLIAM MORTON PAYNE.

HOLIDAY PUBLICATIONS.

II.

Mr. Eric Pape's drawings in Messrs. Houghton, Mifflin & Co.'s luxurious new edition of General Wallace's "The Fair God" are, like the novel itself, the result of imagination working upon the fruits of antiquarian research. Mr. Pape has been at great pains to secure for his pictures the highest degree of realism attainable. He has ransacked museums and libraries, and he has travelled widely in the countries in which the story is laid, retracing the steps of Cortes, and gathering with the aid of pencil and camera sketches and views of the relics of ancient Mexican civilization. Native Mexican Indians have served as models for the more imaginative and dramatic drawings. The decorative designs subserve the purpose of representing the arts and implements of the Aztecs, and of their tribal predecessors who inhabited Mexico and Central America centuries before their régime in ancient Anahuac. The initials in red and black have a good effect, and on the whole, considering the inherent difficulties of his undertaking, Mr. Pape must be said to have scored a decided success. The full-page pictures are of somewhat uneven merit, ranging from such fine ones as that facing page 40 of Volume I., to the comparatively weak example facing page 86 of Volume II. But the pictorial average is very creditable to Mr. Pape. Outwardly the volumes are gotten up in impeccable style, the chaste yet sufficiently decorative bindings being particularly good. The work ranks among the handsomest of the holiday publications of this year.

The high degree of success in the pictorial interpretation of a great book that may be attained by

the sympathetic and skilled illustrator saturated with the spirit of his author is exemplified in The Century Co.'s remarkable folio edition of "The Pilgrim's Progress" of Bunyan, illustrated by the brothers Rhead — George, Louis, and Frederick. The original designs of these pictures were exhibited in New York and London some time ago, and there was a general desire then to see them made popularly attainable in their present form. These strong drawings over which the spirit of allegory appropriately broods are really Bunyan-esque — such drawings as the Inspired Tinker himself might have been glad to see wedded to his immortal text. The high average of merit is well sustained, though the artist's fancy seems to flag in the plates facing pages 66, 139, and 78, which seem relatively insipid. Notably good are the plates showing Vanity Fair, the home of "Pliable," "Talkative" on the ale-bench and in his household, the Slough of Despond. Hogarth himself might have drawn the Jurymen of Louis Rhead, and Doré could not have bettered George Rhead's "Giant Despair." Very felicitous are the personifications — "The Lord Luxurious," "Mr. Worldly-Wiseman," "The Lord Carnal-Delight," etc. There are thirty-six full-page illustrations, and seventy or more vignettes, together with a number of purely decorative designs, headbands, initials, marginal borders, etc., the whole printed in brown ink on rather heavy paper. There is an *édition de luxe* of this work, but the very moderate price of the regular edition puts these highly satisfactory illustrations within reach of all.

Of the seven historic trails that cross the great plains of the interior of this continent, the old Santa Fé route has the most stirring and romantic story. That story has already been picturesquely told by Colonel Henry Inman. Encouraged by the success of that work, he now puts forth a kindred volume containing the story of the second in interest of these primitive highways of the far west, "The Great Salt Lake Trail" (Macmillan). Col. W. F. Cody, popularly known as "Buffalo Bill," is joint author of the volume, and his quota has at least the distinctive merit of being drawn mainly from its narrator's own experience. The frontispiece, a capital photographic plate, shows the two collaborators bending over a chart of the storied route over which so many adventurous pilgrims made their way to the now populous valley of the salted inland sea. Most interesting, perhaps, of these pioneering adventurers were the Mormons; and to the trials of these sectaries during their arduous march Colonel Inman devotes some interesting, let us add charitable, pages. The Salt Lake Trail was also the route followed by the expeditions of Fremont, Stansbury, and Lander, and by the famous Pony Express, with its lumbering colleague, the Overland Stage. It is to the annals of the Trail in this its romantic period, long before a railway through the wilderness of sage-brush and alkali dust was thought possible, that Colonel Inman's story is devoted. It is hardly proper to call it a story: it is rather a collection

of stories — an informal conglomerate of frontier yarns and pen-pictures of frontier characters. The work has little claim to literary style; it is essentially history in the rough, and fixes for the use of the future historian the salient features of a phase of peculiarly American life and manners now fading into history. The echoes of that stirring period are already dying; for America is preeminently the land of change. "The Great Salt Lake Trail" is a book that Young America, especially, will relish and profit by. It contains seven full-page illustrations by F. Colburn Clarke, together with many rather roughly executed cuts in the text. A map of the Trail is of course included.

If we should ever have an *Omar Khayyām* Club in America, Mr. Nathan Haskell Dole should be made its president by acclamation. His "Variorum" edition of *Omar*, so comprehensively planned and so skilfully edited; his "Bilingual" edition, so happily conceived and so prettily executed; and now, the holiday edition edited by him for Messrs. L. C. Page & Co., are titles to the aforementioned presidency such as no other American could offer. (We do not mention Mr. Vedder because he lives in Rome.) The edition to which reference has just been made gives a full reprint of the first, second, and fifth versions of the quatrains, together with the variants found in the two others. It includes the regular *FitzGerald* essay and notes, besides an introductory paper and other apparatus supplied by the present editor. The volume is beautifully printed and bound, and has for illustrations, besides the frontispiece portrait of *FitzGerald*, twelve original photo-etchings by Mr. Gilbert James and Mr. Edmund H. Garrett. Mr. James adopts a decorative style of design, which proves effective. Mr. Garret, on the other hand, resorts to romantic idealization, and achieves prettiness in every case, and something more than prettiness in the cases in which he allows himself to be influenced by Mr. Vedder's work. In other words, he is best when he is frankly imitative. There is no more charming book than this offered for the holiday season.

One of the most sumptuous and sterling of the soldier publications of the season is the new illustrated edition of Mr. John Fiske's "The Beginnings of New England" (Houghton). Of the original merits of Mr. Fiske's standard historical study we need not speak; and of the pictorial element now added little need be said beyond stating that the governing principle of illustration is the sound one followed in the same author's "The American Revolution." In the newer work, as in the older one, the pictures are real lights on the text, and absolute and material additions to the graphic quality and historical richness of the work. In the matter of portraits the present volume unavoidably falls somewhat short, in point of comprehensiveness, of its well equipped predecessor, for the reason that in a number of cases authentic originals are lacking. We miss, for instance, from Mr. Fiske's interesting gallery such worthies as William Bradford, Roger

Williams, and Thomas Hooker. On the other hand, there are a few agreeable surprises in the way of hitherto unpublished portraits—notably an attractive one of Goffe, the regicide. Very interesting are the photographic reproductions of quaint title-pages, facsimiles of notable documents and sign manuals—among the latter the "marks" of Miantomo, of Uncas and Squaw, of King Philip, etc. But we cannot attempt here to convey a fair notion of the pictorial scope and interest of this noble publication. The portraits are mainly full-page photogravures, which serve at once to embellish and illustrate this well conceived, elegant volume.

The title of Mrs. Mary Knight Potter's tasteful little book, "Love in Art" (L. C. Page & Co.), has afforded a wide scope of choice in the matter of illustration. There are thirty-six plates in all, and the subjects have been well selected. The bulk of the pictures are photographic reproductions of well-known masterpieces, such as the Venus of Melos, the Cupid of Praxiteles, Correggio's Education of Cupid, Da Vinci's *Mona Lisa*, Botticelli's Birth of Venus, etc.; but the inclusion of such works as *The Lovers* by Mrs. Kenyon Cox, Thumann's *Springtime of Love*, Brush's *Mother and Child*, and Millais's *The Bride of Lammermoor*, indicates at least some independence of taste on the author's part, and imparts a popular flavor to the book. A taste that might find Botticelli unpalatable will find its account in Millais and Thumann. The author writes intelligently for the behoof of the general reader, with whom this comely volume should find ready acceptance. The handsome print and delicate binding are especially noteworthy.—The same firm publish in similar style Mrs. Clara Erskine Clement's "Angels in Art." This popularly instructive and attractively illustrated book sustains Mrs. Clement's reputation as a discriminating and well informed writer in her chosen field. The illustrations are selected with irreproachable taste. There are thirty-four of them in all, and nothing is included that the judicious reader is likely to wish away. This publication is certainly among the prettiest as well as the soundest moderate-priced art books on our list.

A handsome book packed with information as to the household economy of Colonial times is Mrs. Alice Morse Earle's "Home Life in Colonial Days" (Macmillan). The work is mainly and essentially an antiquarian account of the tools, implements, and utensils, as well as the processes, of Colonial domestic industry; and it is full enough to serve as a moderate encyclopædia in that kind. The feature of the book, it is perhaps fair to say, is the illustrations; and a glance over the long list of these is enough to show to our modern view how remarkably self-sustaining and self-sufficing in respect of its material needs the Colonial family was. Nearly everything worn or used was made at home. The "boughten" article was a comparative rarity; and the daughter of the well-regulated household was necessarily mistress of a score of small handicrafts. Mrs. Earle's pictures are in every case, as she tells us, "from real

articles and scenes, usually from those still in existence—rare relics of past days. . . . Many a curious article as nameless and incomprehensible as the totem of an extinct Indian tribe has been studied, compared, inquired about, and finally triumphantly named and placed in the list of obsolete domestic purtenances. From the lofts of woodsheds, under attic eaves, in dairy cellars, out of old trunks and sea-chests from mouldering warehouses, have strangely shaped bits and combinations of wood, stuff, and metal been rescued and recognized." This useful and attractive book, with its profuse and interesting pictures, its fair typography, and its quaint binding imitative of an old-time sampler, should prove a holiday favorite.

A pretty book with a "catchy" title, that will undoubtedly prove a prime favorite this season, is Mr. Alexander Black's "Miss America" (Scribner), a collection of pen and camera sketches of types of the American Girl. Mr. Black appears to have more than a speaking acquaintance with his subject. He writes cleverly and with a vein of shrewd philosophy; and he is plainly an adept with the camera. The pictures are decidedly attractive—of course. They strike us as a fairly representative lot; and we commend them to the American young man for careful inspection. They will refresh his patriotism, and make him glad that he was not born elsewhere. Outwardly, the volume is most enticing—the prettiest and daintiest possible gift-book for Miss America herself. The cover is of pale-blue, with a medallion design showing one of the author's most bewitching types.

In his interestingly illustrated book entitled "Woods and Dales of Derbyshire" (G. W. Jacobs & Co.), the Rev. James S. Stone tells of his summer ramblings in that storied English county during the summer of 1892. Dr. Stone started on his tour with the mental equipment necessary to its full and intelligent enjoyment. He saw what was best worth seeing, and he writes suggestively and entertainingly, and with the due sprinkling of anecdote. We commend the book especially to tourists in the county described. It will serve both as guide-book and companion. There are a number of half-tone photographic plates of fair interest and quality.

One of the most distinctive of the season's gift-books is Mr. Hamilton W. Mabie's graceful literary fantasy, "In the Forest of Arden" (Dodd), decorated by Mr. Will H. Low. Mr. Low's decorative work, head and tail pieces, scattered sprays and garlands of leaves and flowers, marginal borders, etc., all printed in light-brown ink, is perhaps the best of its class this season. The clever full-page designs are conceived in the spirit of the text. We have nothing but praise for this specimen of delicate, artistic book-making.

Replete with tender Christian sentiment and singularly in harmony with the spirit of the great Church festival is Dr. Henry Van Dyke's delicately fancied Christmas legend of "The Lost Word" (Scribner). The scene is laid in Antioch in the time of the eloquent John, famous in Church his-

tory as Chrysostom. The hero of the tale is Hermas, one of the golden youth of Antioch, converted by John, and in consequence disinherited by his father, the rich pagan, Demetrius. The story turns upon the lapse of Hermas into paganism, and his eventual return to the fold of the faithful. The "Lost Word" is "God"—a precious talisman that is completely erased from the memory of the youth during the period of his apostasy, through the arts of the pagan sorcerer Marcion, yet sorely needed at intervals of despair and threatened bereavement, when the echo of a prayer struggles to his lips. He can utter his petition, indeed—but to whom? He gropes vainly in memory for the "Lost Word," until it is too late. The story closes with the appearance of Chrysostom at the bedside of the child of Hermas, who has been thrown from his father's chariot during the races at Hippodrome. Hermas, heart-broken, is praying that the boy's life may be spared; but again the precious word eludes his memory. Chrysostom supplies it, just as the soul of the little sufferer is about to take flight; and the prayer is answered. The story is gracefully told, and the allegory is not too obtrusive. The volume is chastely decorative in style, and contains four pleasing photogravures after the designs of Mr. Corwin Knapp Linson.

The delightful Dent edition of "The Ingoldsby Legends" (Macmillan) should prove one of the season's favorites. The several series are handsomely printed in one handy octavo volume, which is prefaced by a brief introductory sketch of Barham by Mr. F. J. Simmons. The illustrator is Mr. Arthur Rackham, and he has made the most of his excellent opportunities. There are fourteen full-page plates in colors, and ninety-five vignettes in black-and-white. Mr. Rackham's work is very spirited, some of it (notably in the text cuts) being quite up to the work of the older tribe of illustrators on wood—"Phiz," Cruikshank, and the rest. Mr. Rackham has taken pains to understand his author. The half comic, half grawsome spirit characteristic of Barham's curious medley is perfectly caught, and altogether Mr. Rackham's pictures form a needed and welcome condiment to these old favorites. The book is manufactured in the usual flawless taste of its publishers.

One of the pretty books that come to us from time to time with the imprint of the Roycroft Shop is entitled "Love Letters of a Musician," and Miss Myrtle Reed is the author. It is a series of rhapsodical outpourings, addressed to his lady love by a young violinist, and filled with dreamy and tender passion. Their secondary theme (for love is the first) is not so much music as nature, and the writer seems to spend his spare hours in the woods and fields, watching the annual procession of harvests and flowers, and finding in them a new inspiration for both his art and his love. An excess of sentimentality sometimes mars the writing, and Miss Reed has not yet learned to avoid certain desperately hackneyed words and phrases, but the feeling

of her book is sincere, and her observation of nature singularly truthful. She is a young woman from whom excellent work may be expected, a prediction that we make with a confidence based not only upon the present production, but also upon a few stray poems to which her name is attached, and which we have noticed in periodical publications here and there.

A brace of notably tasteful little volumes, either or both of them forming a suitable and modest gift for a friend of musical tastes, are Mr. Louis C. Elson's "Great Composers and their Work," and Mr. Henry C. Lahee's "Famous Singers of To-Day and Yesterday" (L. C. Page & Co.). Mr. Elson gives a series of brief biographical notices, well spiced with anecdote, of noted composers, beginning with the earliest ones known to fame, and running the gamut in chronological order down to the notabilities of the present day. The same description will serve, *mutatis mutandis*, for Mr. Lahee's book. Both authors write pleasantly and intelligently—but one is surprised to find Mr. Elson speaking of one of his musical worthies as "the first *party* who fairly deserves," etc. The italics are ours. The volumes are finely printed on good paper, and each contains a generous quota of well-executed portraits. The bindings in maroon and gilt are especially rich and well designed.

Mr. Orson Lowell is the illustrator of the Macmillan Co.'s holiday edition of Mr. James Lane Allen's fine story, "The Choir Invisible." Mr. Lowell's pictures consist of eight washed drawings reproduced in photogravure, and a number of pen sketches, full-page and vignette. Except in one or two cases (notably the strong plate facing page 68) the wash drawings lack depth or distance, but the general effect is pleasing, and altogether the pictures should enhance the reader's enjoyment of the book. The text is fairly printed on smooth paper, and the cover design of conventionalized flowers is graceful and effective.

Dr. Theodore F. Wolfe's pleasant volumes about the homes of famous authors have won so much favor, and deservedly, that he has prepared a new collection of studies in similar vein. It is entitled "Literary Haunts and Homes" (Lippincott), and is devoted to American authors—Mr. Kipling being dragged in by virtue of his temporary sojourn in Vermont. The "haunts" of Poe, Bryant, Cooper, Whitman, and many others, are described, and four engravings provide the text with illustrations.

An elegant and suitable gift to a clerical friend will be found in the two rather sumptuous volumes entitled "The Cathedrals of England" (Whittaker). Each volume contains a series of historical and descriptive papers on England's most famous ministers, liberally illustrated with pen-drawings by Mr. Herbert Railton and others. Volume I. opens with a characteristic paper by Archdeacon Farrar on Westminster Abbey, which is followed by briefer accounts of Canterbury, Durham, Wells, Lincoln,

Winchester, and Gloucester Cathedrals, by Canon Freemantle, Canon Talbot, Mr. S. M. S. Pereira, Dr. Venables, Canon Benham, and the Dean of Gloucester, respectively. Volume II. is devoted to St. Paul's Cathedral, York Minster, St. Alban's Abbey, and Ely, Norwich, Salisbury, Worcester, and Exeter Cathedrals. The volumes are richly bound in purple and white cloth stamped with a suitable design in gilt, and are enclosed in stout slip-covers.

The Macmillan Co.'s comely two-volume edition of Cooper's "The Last of the Mohicans," with twenty-four colored plates by H. M. Brock, forms a very acceptable gift-book for a boy, as well as an attractive medium through which the older reader may renew his acquaintance with this old favorite of romantic fiction. Print and paper are good, and Mr. Brock's designs are pleasing, and not so determinedly realistic as to be out of harmony with his author. The cover is dull red, with a notably good side ornament in gilt and black.

"Cathedral Bells" (William R. Jenkins) is a copiously illustrated flat oblong volume containing a detailed account, by the Rev. John Talbot Smith, of that striking architectural exotic, St. Patrick's Cathedral of New York. Mr. Walter Russell is the illustrator, and he has supplied a liberal number of plates that should interest the class likely to be attracted by the volume. Besides views of the Cathedral, exterior and interior, there are a number of portraits of prominent ecclesiastics—Archbishops Hughes, McCloskey, and Corrigan, Rectors Quinn, Lavelle, etc. The wide margins are decorated with details of architecture and mural and window painting, knick-knacks of ecclesiastical dress and equipment, etc. The liberal tone of the text will commend the book to Protestant readers, who will find it an instructive and intelligent account of the noble pile that lends an element of antique dignity and distinction to New York's magnificent thoroughfare.

New editions of the "Rubáiyát" have been legion of late, but we are nevertheless glad to welcome the *édition de luxe* of Fitzgerald's translation just published by the Macmillan Co. The volume is a large octavo, bound in green sateen, with an elaborate cover design in gold. The quatrains are printed two to a page, each pair being enclosed by a striking decorative border, drawn by Mr. W. B. Macdougall, an artist whose work is prominent in more than one of the holiday publications this year. The designs have been engraved on wood, and the printing is done from the original blocks in a manner that could hardly be improved upon. The volume is issued in a limited edition of 1000 copies, and is dedicated to the members of the Omar Khayyám Club of London.

Bubbling over with fun and instinct with the sunny and jocund spirit of the artist is "The Frank Lockwood Sketch Book" (London: Edward Arnold), an oblong quarto containing a selection from the pen-and-ink drawings of the late Sir Frank Lockwood. The sketches are chance jottings, largely playful caricatures of well-known people, thrown off by the artist as the humor seized him. They remind one some-

times of Leech, but oftener of Thackeray; and they evince at their best considerable technical skill of the rough-and-ready order. But the best part of them is their unfailing good temper — their stingless fun at the expense of their author's associates. Indeed, so far as they are caricatures, they owe their preservation mainly to the care of the victims themselves, who were always the most eager competitors for their possession. The drawings were literally "*Fliegende Blätter*," scribbled in note-books and diaries and on odd scraps of paper, and forgotten by everyone save their chance possessor. But they were well worth collecting, and the volume containing them is by all odds the cleverest and most original thing in its way this year. Among the American victims of Sir Frank's sportive pencil we note Mr. Cleveland and Mr. Olney, Mr. Depew, Mr. Edison, etc. Other drawings show Mr. Gladstone, Mr. Bartlett, Mr. Birrell, Mr. Chamberlain, Lord Coleridge, Lord Russell, the Tichborne Claimant, Mr. Balfour, and a host of legal lights under more or less amusing circumstances. Nor did the caricaturist spare himself. He is shown in the cover design as being run away with (in wig and gown) by a sorry nag, *à la* Gilpin, and evidently in anything but "merry pin." A reminiscence, probably.

The new volume (the third) of "Life's Comedy," published by Messrs. Charles Scribner's Sons, is as attractive and entertaining as either of its predecessors, — and this is saying a great deal. It is made up of drawings selected from the pages of "Life," the best of our humorous weeklies, and contains specimens of the work of some of the most prominent black-and-white illustrators of the day. For pure diversion, there is no other holiday book of the year that can compare with it.

By adding the element of color to Mr. Hugh Thomson's familiar illustrations of "Cranford," the Macmillan Co. have acceptably varied their edition of Mrs. Gaskell's delightful book. There are a hundred drawings in all, forty of them in colors, the rest in black-and-white. Mrs. Anne Thackeray Ritchie's preface is a welcome adjunct to this pretty and convenient edition.

The bizarre initial stanza that faces the title-page of Mr. Oliver Herford's clever booklet of humorous verse entitled "The Bashful Earthquake" (Scribner) indicates a larger and bolder fancy than is apparent in the body of the volume. The drop from the lines in question to such a bardic flight as the following, for instance, is sudden, not to say severe:

"The Bunnies are a feeble folk
Whose weakness is their strength.
To shun a gun a Bun will run
To almost any length."

But Mr. Herford's verses, we repeat, are clever, and so are his drawings, with which the pages are liberally peppered. There are forty-nine titles in all. The book is temptingly gotten up, and cunningly baited with a striking "earthquake" design in colors.

The Doubleday & McClure Co., in connection with Messrs. J. M. Dent & Co. of London, have begun the

publication of a "Temple" edition of Dickens, to be complete in 40 volumes. "Pickwick" is the first to appear, and the convenient form and enticing appearance of the three trim little volumes containing it tempt one strongly to re-read for the twentieth time or so this cheery and wholesome old favorite. The volumes are bound in Turkey-red flexible leather covers, and each contains a frontispiece in colors. The set, in its neat box, forms a timely and irreproachable Christmas gift.

Lapses of style and a vein of not very happy jocularity mar somewhat Mr. Elbert Hubbard's otherwise acceptable sheaf of biographical sketches entitled "Little Journeys to the Homes of American Statesmen" (Putnam). The book conveys, in a chatty, off-hand style, a fair amount of elementary information concerning the lives and opinions of such men as Franklin, Hamilton, Jefferson, Clay, Webster, Sam. Adams, etc. The volume is tastefully got up, and the publishers have been liberal in point of illustrations, which consist largely of portraits. The frontispiece is a notably good and well-executed likeness of Hamilton.

Messrs. Little, Brown, & Co. reissue in new form their excellent edition of Walton's "Complete Angler." Mr. Lowell's Introduction is retained, of course. This fine essay, the "Angler" proper, and Cotton's supplement on fly-fishing, are now included in a single delectable yet moderate-priced volume. Selected Notes are given at the back, as are the familiar Commendatory Verses on Izaak and his performance. There is an index, and altogether the edition is both comely and convenient. The old woodcuts are retained. The volume is of feathery lightness, and makes a pleasing show in its dainty cover of grass-green and gilt.

If you have a friend who is a golfer,—as of course you have,—you can hardly go amiss in selecting as a gift for him (or her) a copy of "The Golfer's Alphabet" (Harper). The humors of the "links" are cleverly brought out by both illustrator and rhymster—Mr. A. B. Frost and Mr. W. G. Van Sutphen, respectively. There is a rhymed couplet with a picture for each letter of the alphabet. Mr. Frost's "caddies" are especially funny.

"By the Still Waters" (Crowell), is a comely booklet of thirty odd pages containing what its author, the Rev. J. R. Miller, styles a Meditation on the Twenty-Third Psalm. Dr. Miller's piety is of a cheery and wholesome cast, and his meditations are judiciously mingled with some telling descriptions of Oriental scenery, of which the anonymous illustrator takes due advantage. There are eleven full-page plates and six vignettes, all nicely done. The book is neatly bound in pale green with cover-design in dark green and gold, and forms a pretty gift for a friend of pious turn.

Notably dainty and enticing are the two small volumes of specimens from the poets, entitled "Wit and Wisdom from Many Minds" (Putnam). The selections are made with taste and with commendable independence of judgment, and the best of the

humbler poets and the translators especially are not slighted. The text is finely printed on good paper, and pains have evidently been taken to secure accuracy. One disastrous misprint, however, we note, in Butler's description of Holland, which reads—

"A land that rides at anchor, and is moor'd;
In which men do not live but go abroad."

"Abroad," of course, should be "aboard." The volumes are choiceily bound in light-green ribbed cloth with gilt lettering and tracery.

The Channing Auxiliary, a worthy philanthropic organization of San Francisco, issues each year a holiday pamphlet, or brochure, which makes its modest appeal, we trust not in vain, to discriminating buyers. This year the subject, and a very appropriate one, is the late E. R. Sill's poem on "Christmas in California," which appears with numerous illustrations and decorations from pen-drawings by Miss Helen Hyde. The tall, narrow leaves are of raw-edged hand-made paper, and the soft cover is of Japanese vellum ornamented with a graceful design in four colors showing two slightly conventionalized calla lilies with illuminated letters in the missal style. The drawings evince a delicate fancy and considerable artistic promise on the part of the illustrator.

Miss Kate Sanborn's "Starlight Calendar" (Houghton) is, properly speaking, a small anthology of striking extracts in prose and verse, a pageful of them for each day of the year. The collection is a promiscuous one. The authors represented range in philosophy from Plato to Joseph Cook and in poetry from Milton to Whitecomb Riley. Shakespeare and Eugene Field are excluded from Miss Sanborn's pantheon, while Thurlow Weed, David Swing, and Tupper are admitted. Helen Hunt is perhaps the writer most favored in point of space, while Immanuel Kant modestly brings up the rear with a line and a half. E. P. Roe is recalled from the shades, and there are several pagefuls of "Ian Maclarens." Auerbach figures grandly as "von" Auerbach. The prevailing cast of the selections given is the serious-edificatory, an effect which is not relieved by the fact that the compiler of the book thoughtfully appends dated blank pages whereon "to record the sacred days on which your friends have passed through death to life." Not a very cheery sort of a Christmas Calendar, we must say, but one providing abundant food for sober reflection.

A dainty volume that comes with a certain appropriateness at this season is Messrs. Little, Brown, & Co.'s new edition of "The Little Flowers of Saint Francis of Assisi," translated from the Italian and provided with a brief sketch of Saint Francis by Mrs. Abby Langdon Alger. The "Little Flowers" are legends of the Umbrian Saint and his disciples, and the book has long been a favorite with pious souls in Italy and France. The present translation was made in 1887, and we are glad to see it in its new setting. There are two plates, one after Morello's painting in the Milan Gallery, the other

after Giotto's quaint picture of Saint Francis's Sermon to the Birds.

There is a good deal of fun of the rough and popular kind in Mr. E. W. Kemble's thin oblong volume of drawings entitled "The Billy Goat, and Other Comicalities" (Scribner). The plates are divided in sets, each of which tells a story with a catastrophic ending that is usually of a painful or humiliating nature to the victim. The type is familiar to readers of the comic weeklies.

An age, like the present one, rather given to sneering at friendship and other primitive human sentiments as "obsolete," should find Mr. Hugh Black's pretty and modest book on "Friendship" (Revell) profitable reading. Mr. Black is a popular Scotch preacher; but there is no twang of the conventicle in his style. He divides his subject under nine headings, such as "The Miracle of Friendship," "The Culture of Friendship," "The Fruits of Friendship," "The Choice of Friendship," and so forth. These sub-topics are treated in a limpid, virile, and stimulating way, that makes one rather envy Mr. Black's parishioners — the fortunate congregation, by the way, of Free St. George's, Edinburgh. The volume is a very presentable little duodecimo, soundly made, and suitably decorated. The light-red border enclosing the text of each page has a pleasing effect, as has the binding of olive-green-and-gold ribbed cloth.

An odd looking booklet bound apparently in unbleached crash contains Mr. Kipling's popular ballad of "Mandalay," with drawings by Miss Blanche McManus. The drawings are printed in light red on tinted paper, and are nicely done. This "catchy" and not inartistic little production bids fair to score a success in its modest class this Christmas. (M. F. Mansfield & Co.)

A rather pretty publication which will doubtless find admirers is the "Marie Corelli Birthday Book" (Lippincott), compiled by Mr. M. W. Davies and illustrated by Messrs. Ernest Prater and G. H. Edwards. The drawings, which depict Miss Corelli's heroines, are fairly successful, and the extracts from her writings are carefully chosen. The volume is bound in bottle-green cloth, and the text is printed in light-green ink.

The "Chinese Children's Calendar," published by Mr. R. H. Russell, is one of the most attractive of the season. It consists of four drawings, handsomely printed in colors, of Chinese children in costume, made from life by Miss Bertha Stuart. — Mr. Russell also publishes the "Colonial Soldier Calendar," an effective design, printed in colors on heavy cardboard, that should find especial favor among the children.

Mr. William Doxey of San Francisco sends us the "Lark Almanac" for 1899 and a new edition of the popular "Purple Cow." Both of these attractive booklets are made up of pictures and verses originally contributed by Mr. Gelett Burgess to the pages of that entertaining but short-lived little periodical, "The Lark."

BOOKS FOR THE YOUNG.

II.

Somewhat apart from the mass of books for boys is Mr. Edwin Pugh's "Tony Drum" (Holt). In the midst of the mediocrity and emptiness that are conjured up in the name of childhood, it is good to come upon a writer who has his hand on life. This story of the slums is the biography of the humpbacked son of a wandering flute-player; yet, with such temptations to sentimentality, the author is quite as plucky as his little hero. There is no sniffing, no exaggeration of the inevitable pathos. A kind of rugged simplicity is the note of the book. Its quality is expressed at once to the eye in the remarkable illustrations by Mr. William Nicholson; for the author is as much of an artist as the picture-maker, and there is an extraordinary sympathy between the drawings and the text. The personality of Michael Drum is as sharply presented in the frontispiece as it is in the story itself, and the single brief appearance of Tony's grandfather in the text brings him before us as vividly as does Mr. Nicholson's drawing. Tony himself is a creation, a real boy; and they are very genuine emotions and imaginings and heartaches to which we are bluntly introduced. There is tenderness underneath the author's admirable reserve, his heavy and rugged outlines; and it makes the sensitive and imaginative little cripple vivid to one's fancy. — From this to any other book in the group is a long descent. Mr. William O. Stoddard writes the conventional boy's story well in "Success against Odds" (Appleton). Perhaps some boy will like the successful Steve better than the hapless Tony, but ten years later his choice will be reversed. — Mr. J. T. Trowbridge also knows how to please the average boy, and in "Two Biddicutt Boys" (Century) his hero is a wonderful trick dog. He is the centre of the boyish pranks, and even takes an active part in them, to the endless delight of all boy lovers of dogs. — Mr. Herbert Elliott Hamblen gives us two books this year, but neither one of them is as interesting to boys as the stories of the building of railroads which he collected under the title of "The General Manager's Story." "Tom Benton's Luck" (Macmillan) tells of many adventures on sea and land; but somehow they are not convincing. The wrecks are too theatrical, and Tom's experience in the tropics bears no evidence of reality. In spite of his manifold adventures, Tom is never quite alive, and one is consequently rather indifferent to his success — even in the love affair, which seems hardly necessary in this kind of a book. — "The Story of a Yankee Boy" (Scribner), by the same author, has more of life and movement, though the hero's experiences are much more commonplace. They are not very pretty, some of them, but they are not unnatural to a boy with a good dash of original sin in him. — Colonel Henry Inman has a good subject in "The Ranch on the Oxhide" (Macmillan), but he uses it as a basis for hunting stories and battles with big game, rather than for the portrayal of ranch life. It is of the pioneer days in Kansas, however, that Colonel Inman writes, when wolves and panthers, buffaloes and Indians were more familiar to the ranchman than they are to-day. He tells about them with some dash and evident knowledge. — It is frontier life, also, which interests Mr. James Otis in "Dick in the Desert" (Crowell). He intimates that the story is a true one, and dedicates the book to "Dick," who certainly has the modesty and courage necessary to real heroes. His lonely journey across the Smoke Creek Desert in Nevada to procure

help for his wounded father is well described. — Mr. Otis's style is also good in "Joel Harford" (Crowell), where he finds his hero in one of the innumerable country boys who begin life in the city of New York. On the first day he is robbed of his small capital and thrown on the world. But he is plucky and industrious, and with the encouragement of two newsboy chums he makes a way and a place for himself. — A still more ambitious young American, Mr. Harry Steele Morrison, writes his own biography in "A Yankee Boy's Success" (Stokes); and a very unlovely and unpleasant sort of boy he seems to be. He interviews the Queen on the cover, the President in the frontispiece, and Mr. Chauncey Depew in the opening pages; and shows that combination of impudence and "enterprise" which, when he gets older, ought to make him a great "find" for some "yellow journal." — Mr. Hezekiah Butterworth's book of travel is quite different. "Lost in Nicaragua" (Wilde) continues the travels of the Frobishers, who last year wandered "Over the Andes," and relates especially the story of one of them who was lost in an ancient idol cave in his effort to capture a quetzal, the royal bird of the Aztecs. Many of the picturesque old legends and superstitions are introduced, and some of the history and peculiarities of a country which promises to have a special interest for Americans. — "Yule Logs" (Longmans) has the recommendation of being edited by Mr. G. A. Henty, and the Indian and tomahawk in the frontispiece will be enough, doubtless, to attract the average boy. The book is made up of a dozen stirring tales of adventure, by such well-known writers as Kirk Munroe, G. Manville Fenn, J. Bloundelle-Burton, and Mr. Henty himself. — A book for boys of a serious and studious cast of mind is Mr. John Trowbridge's "Physical Science at Home" (Appleton), in which amusement and instruction are combined in about the right proportions.

To the writer of books for boys there seems to be no place where they may not travel, and even the forbidding Klondike has drawn out two stories. Mr. E. S. Ellis's "Klondike Nuggets" (Doubleday & McClure Co.) is ornamented with many pictures by Mr. Orson Lowell, which, however, are badly printed. The story is an entertaining and well-written one, dealing with the experiences of two adventurous boys in search of gold. They have good luck and bad, but succeed overwhelmingly at the end. They do it a bit too easily, perhaps, for the good of boys at home who read the story. — Less rather than more than this can be said for Dr. Gordon Stables's "Off to Klondyke" (Crowell), dealing with similar material. — From this new and excited civilization, "The Lost City" (Estes), by Mr. Joseph E. Badger, Jr., carries us back to an old and calmer one. But we pass through some novel experiences to reach it. Carried in a flying machine into the heart of a tornado, we are whirled with it through space to come down finally upon the lost city of the Aztecs. An inhabited city it is, too, which makes the accounts of it an entertaining tissue of impossibilities. — Not less extraordinary is Mr. Charles Frederick Holder's discovery of a new field for youthful investigation in "The Treasure Divers" (Dodd). He equips a boat, like the Holland submarine torpedo boat, for the exploration of the depths of the sea. His picture of life in this larger world is interesting, and he asserts that, with the exception of the inevitable sea-serpent, the weird and terrible animals he shows us are scientifically accurate. It is a kind of natural history unusual to boys' books. — Another venture into the unknown is Mr. Skelton Kuppard's "Uncharted Island" (Nelson). The book

is so filled with action, and the island so loaded with treasure, that few boys will complain at any apparent lack of reality in the narrative. — The special charm of F. Anstey's book is effectually concealed under the title, "Paleface and Redskin, and Other Stories for Boys and Girls" (Appleton). Instead of the blood-and-thunder article that we expect, we find a clever and laughable little story of mimic warriors and the discomfiture of their boastful general. The real boy and girl are present in all of the stories, and they talk as they do in life. And the author's irony is launched against priggishness and affectation, and kindred faults, of which young people are sometimes rather proud. The stories are funny to the old as well as to the young, and they have a way of enforcing wholesome lessons without seeming to do so. Mr. Gordon Browne's pictures rise to the cleverness of the text.

Mr. Rupert Hughes has written a new kind of boys' book in "The Lakerim Athletic Club" (Century). He tells how twelve sturdy boys learn to play football; and then, as that game does not last all the year, he teaches them skating, bicycle polo, golf, and many another sport. But the best of it is that the boys are very much alive and are individualized with a good deal of skill. Tug and Bobbles and Sawed-off would appeal to any boy who has a wholesome love of athletics. — For these also is "The Boys of Fairport" (Scribner), written by Mr. Noah Brooks. It was originally published as "The Fairport Nine," but as several new chapters, dealing with adventures outside the baseball field, were introduced, the name was changed. — In "The Boy Mineral Collectors" (Lippincott), Mr. Jay G. Kelley, M.E., invites the attention to a new, profitable, and absorbing source of amusement. Under the thin guise of a story, the book contains much useful information about the nature of minerals. Its value is increased by a good index. — Miss Effie W. Merriman's "Sir Jefferson Nobody" (McClurg) is guiltless of any intention to instruct. It is a prettily written story about a young fellow who does many generous things and finds that in the long run they pay better than selfishness. — "Chilhowee Boys in Harness" (Crowell), by Miss Sarah E. Morrison, is the last in the Chilhowee series, and follows the fortunes of the youngest son of Parson Craig in the middle of the century. — "Chums at Last" (Nelson), by Mr. A. Forsyth Grant, is a story of English school life, and a jolly good story it is, too. There is a great deal of human nature in this crowd of boys, and their simple quarrels and difficulties are much more interesting than if they were prowling in the wilds of Asia or Australia. — They are but simple adventures, also, in "The Widow O'Callaghan's Boys" (McClurg), by Miss Guelielma Zollinger, but they are pleasant to read of. The seven boys, whom the widow trains to be good and useful men, are as plucky as she; and they have a good bit of the Irish loyalty as well as of the Irish brogue. The pictures, by Miss S. Crosby, are good. — Miss Julia Magruder takes a rather sentimental view of life in "Labor of Love" (Lothrop), but she serves it up prettily. — "The Young Supercargo" (Wilde), by Mr. William Drysdale, is a new volume in the "Brain and Brawn Series," and takes its hero on many long voyages. — In "Six Young Hunters" (Lee & Shepard), Mr. W. Gordon Parker relates the adventures of the Greyhound Club with game and outlaws in Indian Territory. — "The Young Bank Messenger" (Coates), by Mr. Horatio Alger, Jr., is also invaded by outlaws, and very stilted and impossible persons they prove to be. — Mr.

Kirk Munroe has a new and exciting subject in "The Copper Princess" (Harper). His hero leaves college to find that his fortune has disappeared with the exception of an interest in a Lake Superior mine. Though the mine is said to be worthless, he determines to find out the facts for himself, and he has an active time of it in learning the business and retrieving his fortune. Between the miners and the smugglers there is plenty of fighting, but it all makes for success in the end. The success is almost too complete, indeed, to be real. The cover of the book is capital, and there are good illustrations by Mr. W. A. Rogers.—Mrs. Gertrude Atherton is nothing if not picturesque in her story of "The Valiant Runaways" (Dodd). The scene of action is early California, and Roldan Castañada is the hero. His flight to escape the conscription is the motive of the plot, but he proves, pluckily enough, that he was not afraid of fighting. His valiant deeds are rather theatrical, and they do not quite convince the reader, as they seem to have convinced Mrs. Atherton, that he was born to be a leader of men. In spite of some forced and twisted English, there is much life and color in the book.—Will Allen Dromgoole, who is even more prolific this year than Mr. Henty, has written three more books for boys. One is a tale of "A Moonshiner's Son" (Penn Publishing Co.) who, in spite of fate, is a good boy, almost preternaturally good. But his story is well told, and contains the figure of a kind old country store-keeper, which is the best thing in it.—If one can recover from the shock produced by the cover, with its impossible boys against an impossible landscape, of "Three Little Crackers from Down in Dixie" (Page), by the same author, an entertaining story of the Florida wilderness will be found. The adventures of these boy pioneers are chiefly with alligators and wild-cats and such undesirable companions.—In "The Fortunes of the Fellow" (Page), Will Allen Dromgoole tells the story of a waif who finds a father, and whose gradual transformation under the loving care of the old blacksmith is pleasant to read about. The author tries a bit too obviously to exert a moral influence, but he has a sense of character which makes up for it.—Mr. James Barnes has written a life of Oliver Hazard Perry under the title of "The Hero of Erie" (Appleton). It is more exciting than any novel and better worth reading. Mr. Barnes describes the battle of Lake Erie in a way to make it impossible to forget. The pictures are capital, some of them being taken from old engravings.—Mr. Edward Stratemeyer is much more sensational and less true in "A Young Volunteer in Cuba" (Lee & Shepard). It is up to date, but that is about the best that may be said of it.

Several tempting dishes are placed before the very little boys this year. "Little Mr. Van Vere of China" (Estes), by Mrs. Harriet A. Cheever, is pleasant to the taste, with its pretty illustrations by Miss Etheldred B. Barry. It is the story of a little fellow who becomes a stowaway in the ship of a jolly old captain. The boy is a bit too good, perhaps, and his lot is made unnaturally smooth; yet the story is rather pretty.—Lucas Malot has woven a charming little story about the experience of "Little Peter" and his cat. They are French, both of them, and very wise and simple; and their biography is written with so much grace and delicacy that none of us are too old to enjoy it (Crowell).—Will Allen Dromgoole gives us two attractive little books. "Hero-Chums" (Estes) shows the friendship between an old man and a very little chap, and ends with the great sac-

rifice made by the one for the other.—"A Boy's Battle" (Estes) has an older fellow for its hero; the story centres in his struggle with his conscience, which ends in highly melodramatic fashion with the victory of conscience and the boy's confession in open court.—Mr. Homer Greene's story of the Pennsylvania coal-miners, "The Blind Brother" (Crowell), which won the "Youth's Companion" large prize in 1886, is brought out in a new edition.—There is a new edition also of Hawthorne's "Grandfather's Chair" (Crowell), which is perennially interesting.—And the list closes with Mrs. C. F. Fraser's "Master Sunshine" (Crowell), which is written with the best intentions in the world, made a bit too manifest.

To the girls, providence has been generous in books this year, but generous in number rather than in quality. The rule still holds that it is better for a girl to read her brother's books than her own. Even at the worst, his have a certain virility which is more wholesome than the flabbiness so common in hers. It is only the exceptional writer who is able to avoid sentimentality in writing for girls. Some authors handle it well, and thus mitigate the offense; but in one form or another, in a perverted view of life if not in actual love-making, it will slip in. There is something of it even in Mrs. Ewing's "Daddy Darwin's Dovecote" (Estes), though here there are touches of beauty and of real life. But Mrs. Ewing found her place years ago, and there are many to welcome this new edition, with its pretty drawings by Miss Etheldred B. Barry.—Mrs. Laura E. Richards was unfortunate enough to do a fine thing in "Captain January," which makes each successor a disappointment. "Margaret Montfort" (Estes) is a readable story about the efforts of one of the "Three Margarets" to keep house for her uncle. The motive is rather thin even for a girl's book, and the aggressive cousin who interferes is a bit too aggressive to be natural.—A delightful cover by Mr. George Wharton Edwards attracts one at once to "A Little Colonial Dame" (Stokes), by Miss Agnes Carr Sage. And its quaintness is carried through the story. It is more Dutch than American, this tale of old Manhattan, and it suggests rather charmingly the transformation of the one into the other. Some of the climaxes are highly melodramatic, and the Dutch dialect and the quaint old English are insisted upon rather strongly. Yet the picture is novel and interesting, love-making and all. The illustrations, by Miss Mabel Humphrey, are pretty but characterless.—In "A Little New England Maid" (Lothrop), Mrs. Kate Tannatt Woods tries to carry one back to another section of the colonies. But she is too obviously of the present in dealing with the past; one is too conscious of the author to believe in her story. And there is a prodigious deal about love and marriage, which is not interesting enough to be justifiable.—Mrs. Amanda M. Douglas carries one down to a somewhat later date in "A Little Girl in Old Boston" (Dodd). Her story, which ends with the inevitable marriage, is written for older girls with sweet simplicity. Doris is an attractive little woman, who is also good and wholesome. It is the kind of book that many girls will like, though it is very far from being a work of art.—Mrs. Douglas's popularity is attested by the appearance of the seventh volume in her "Sherburne Series" (Dodd). "Sherburne Girls" is a good book of its kind. Plenty of things happen, and the girls make the proper sacrifices and do good to their neighbors; yet the story is never very close to the actual and real, and a girl who is old enough to read it could spend the time much more profitably and happily with Thackeray or

Scott. — Under the title of "Hester Stanley's Friends" (Little, Brown, & Co.), Mrs. Harriet Prescott Spofford has published a collection of short stories about girls. They are simply and prettily written, without pretension or gush. And if the goodness of some of these children is almost superhuman, still Mrs. Spofford has a way of making it seem natural. The moral effect of the book is all that the most careful mother could desire; which makes it a pity that the pictures are so bad. — They are not bad in "Katrina" (Wilde), for Mrs. Alice Barber Stephens knows how to draw. The story is written by Miss Ellen Douglas Deland, and is of much the same calibre as Mrs. Spofford's work. The style is excellent, and the story interesting without sentimentality. Without being phenomenal, Katrina is attractive, and her life in town and country is exciting enough and yet simple and natural. This is one of the best of the books for girls. — Miss Evelyn Raymond, in "Among the Lindens" (Little, Brown, & Co.), tells the story of a little girl who in some mysterious way saves an old man from being run over in the streets of New York. The old gentleman turns out to be eccentric, and takes it upon himself to act as her special providence. The first result is an enormous basket of chrysanthemums, the price of which the author is considerate enough to tell us. And the other results may be imagined, though not the merriment which the author succeeds in putting into her narrative. — In "The American Girls' Handy Book" (Scribner) the Misses Lina and Adelia Beard have sought to do for girls what has been so successfully done for boys by their brother, Mr. Dan Beard, in his well-known "American Boys' Handy Book." The present work is carried out on the same general lines, and provides an interesting collection of games and amusements. It is well-illustrated, and should prove fully as popular as its predecessor.

Mrs. Elizabeth W. Champney continues her popular series with a timely book called "Witch Winnie in Spain" (Dodd). It is illustrated with reproductions of great paintings by Velasquez, Fortuny, and Rico, which alone are something of an education. The text includes much instruction about great men and great deeds in its description of the rambling tour of these young girls through a beautiful country. It is written in a varied and entertaining way, though without originality. — It is even a longer journey that is taken by two little girls in "The Musical Journey of Dorothy and Delia" (Crowell), by Mr. Bradley Gilman. They are carried far off into Music-Land, where the treble clef turns into an old woman, and the bass clef into an old man with a twinkle in his eye, and the notes come to life and dance about in the merriest way. Under a gay and fanciful disguise, the book contains a good deal of practical instruction for beginners in music; and it might give them a new imaginative interest in the necessary drudgery. The book has some charmingly clever pictures by Mr. F. G. Attwood. — In quite a different way, there is character also in the illustrations by Miss Ellen B. Thompson for "Twixt You and Me" (Little, Brown, & Co.). Miss Grace Le Baron writes the stories, which are pretty but rather commonplace, and the poems, which have less of the one quality and more of the other. There are some graceful decorations by Miss Katharine Pyle. — A new edition of Mrs. Mary Mapes Dodge's "Irvington Stories" (Wm. L. Allison Co.) will be welcomed by all those children, now grown gray and dignified, who loved these stories of old, especially with the original illustrations by F. O. C. Darley. Other

stories have been added, but Captain George, "Old Pop," and Po-no-kah are still here, and Mrs. Dodge knows how to make them delightful. — The moral of "A Little Turning Aside" (Jacobs), by Miss Barbara Yechton, is a trifle obscure, but in life also the moral is not always easy to see. Duty is a large word, and sometimes it does not lie in the most obvious direction. According to Ibsen, the development of the individual has the first claim, and there are others also who would justify Hetty's desertion of her aunt in this little book to go to New York and study art. Her success, interrupted by her sudden blindness and the resulting enriching of her character, makes quite an absorbing story. It is well written, and the persons of the play have some individuality and are faultily human. The cover of the book in white and reds, is capital.

A German story is a rather interesting interlude, it is so different in character, so genuinely outspoken, and so frankly sentimental. "An Obstinate Maid" (Jacobs) is translated from the twenty-first edition of the novel by Emma von Rhoden, by Miss Mary E. Ireland. And it is a rather interesting story of the transformation of an untamed girl who is sent to boarding-school. The story is a little too rapid, perhaps, and too complete, and it winds up in the inevitable love-affairs; but the girls are given a few wholesome faults as a concession to the frailty of humanity. — Miss Julie M. Lippmann's "Dorothy Day" (Penn Publishing Co.) is also a story of school pranks and home sacrifices. It is harmless enough and pretty enough, too, in spite of the highly sensational picture of the rescue of a young girl from the back of an astonishing runaway horse. The episode is quite as impossible in the text as in Miss Waugh's drawing, but the rest of the story is not so bad. — It is refreshing to find a really charming little book about college life, in "Three Freshmen" (McClurg), by Miss Jessie Anderson Chase. One of the three freshmen is from Boston, another from Virginia, and the third from Chicago; so there is variety enough to give interest to their meeting at Smith College. The writer differentiates the characters admirably, and there is a delightful sparkling gayety in her treatment of them. It is one of the most breezy and wholesome of this year's books for girls. — The sub-title of Miss Anna Chapin Ray's "Teddy, Her Book, a Story of Sweet Sixteen" (Little, Brown, & Co.) is rather prejudicial, but the story is not so bad as one might expect. Most of the sentimentality is confined to the last chapters, and there is a good deal of truth in the descriptions of Teddy's trials and ambitions. The talk of the children is lively and natural, but the book is handicapped with ridiculous pictures. So many of the pictures which appear in these books for the young would be more attractive if they were invisible. — "Everyday Honor" (whatever that may mean) is another incipient novel, or another novel for incipient intellects. It is very diffuse and very talky, but if one doesn't mind that, it is pleasant enough (Jacobs). — Miss Mary F. Leonard's "The Story of the Big Front Door" (Crowell) is much more wholesome. They are simple and harmless pranks that these children play, and the author describes them with sympathetic vivacity. — Miss Jessie E. Wright's "Odd Little Lass" (Penn Publishing Co.) is a perverse and naughty child, but a plucky and clever one nevertheless. Her experience in a "Home," followed by life with several people who wish to adopt her, is the basis of the book. — "As in a Mirror" (Lothrop) is another of the "Pansy books," by Mrs. G. R. Alden. But the characters grow up and

become hopelessly stilted and sentimental.—"Katie, a Daughter of the King" (Jacobs), by Miss Mary A. Gilmore, is too obviously written for Sunday-schools. In spite of its pretty cover, there are not many of us who can endure such insistent and relentless virtue.—Miss Martha Finley continues the "Elsie Books" (Dodd) with "Elsie on the Hudson," and continues also the instruction which is mixed up with that young woman's experiences.—"Pauline Wyman" (Lee & Shepard) is by another writer who is familiar to the rising generation, Miss Sophie May. Her heroine is a New England girl, whose character is developed through many trials, none of them so great, however, as the cover of this book.

There are several books, also, about very little girls, and none is more attractive than "The Princess and Joe Potter" (Estes), with its clever illustrations by Miss Violet Oakley. Mr. James Otis has written a charming little story about this Princess of three, who was lost, and the little fruit-vender, who found her and cared for her through adversity. The boys of the story are lively, spirited, and big-hearted, and Mr. Otis likes and understands them. And it is easy to see why Joe Potter loved the Princess.—The hero of "Denise and Ned Toodles" (Century), by Miss Gabrielle E. Jackson, is a pony; but he is much more intelligent than most heroes. His little mistress teaches him many things, but he teaches her more, and we can learn all about them both in this lively narrative.—"Marjory and her Neighbors" (Lothrop), described by Miss Louise E. Catlin, are little people, but they have very good times in the country town they live in. Yet their story is rather long and quiet for such restless mites.—"Dear Little Marchioness" (Cowell) has an introduction by Bishop Gailor, who describes it as the story of a child's faith and love. The scene is laid in the South, and an old negro is a prominent figure.—A charming little autobiography of a canary-bird is concealed under the title of "The Strange Adventures of Billy Trill" (Estes), by Mrs. Harriet A. Cheever, and a very blithe and merry little bird he proves to be.—It is a bit of a kitten who is the centre of Miss Blanchard's "Kittyboy's Christmas" (Jacobs); but even this book for wee girls winds up with a love-affair.—"The Story of Little Jane and Me" (Houghton), by M. E., has the advantage of a quaint and lovely cover. And it has the further advantage of being gracefully written, with much tenderness and charm, but without a trace of sentimentality. It is full of a true childish naïveté, which is rarely found in books.—In "Rare Old Chums" (Estes), Will Allen Dromgoole has written the story of the friendship between a little girl and an old man.—"Ruth and her Grandfadder" (A. S. Barnes & Co.) has much the same theme. The verses it begins with are bad, but the story is better, and it is decorated prettily by Mr. Edward B. Edwards.

The ingenuity which goes into the making of picture-books has not yet been exhausted, and some of the later ones of the season are exceedingly clever. The charm of its cover and colored pictures permit "Alice in Wonderland, A Play" (Dodd) to be classed among them. Mrs. Emily Prime Delafield has arranged Lewis Carroll's inimitable stories into a drama, which is delightful to read and doubtless would be still more delightful in the performance. It was presented originally at the Waldorf Hotel in New York for the benefit of the Society of Decorative Art, and made a success great enough to warrant this publication. The adaptation has

been so well done that none of the flavor of the original is lost. It would be hard to find a more amusing play for children to act than this.—"The New Noah's Ark" (John Lane), by Mr. J. J. Bell, has the advantage of a novel and highly decorative cover. It is a very ridiculous gallery of animals, somewhat after the manner of Edward Lear, but without his whimsical ingenuity. The verses are funny, however, and the pictures, in bright yellows and purples and reds, are still funnier. Some of the animals are imaginary, and the others are even more so. The elephant and the cow are the cleverest of these creations, but the effort to be funny is a bit too evident.—Mr. Oliver P. Tunk does the same kind of thing in "An Awful Alphabet" (Russell), showing his animals also "as they ought to be." But these, too, are rather too absurd and impossible. More ingenuity is used in their construction than in Mr. Bell's drawings, but for the real thing in this kind of work one must go back to Edward Lear.—The pictures by Mr. Frank Ver Beck in "The Arkansaw Bear" (Russell), have much more genuine humor, partly because they have some relation to reality. The character in them is irresistible, and one makes friends at once with "Bosephus and the Fiddle and the Old Black Bear." It is a musical trio, and they go singing through the book until they make us who read about them sing too. The verses they improvise are very taking and appropriate to all occasions. The story is a clever one, written with a great deal of spirit.

—There is no dearth of animals this year, and "Sybil's Garden of Pleasant Beasts" (Russell), by Sybil and Katharine Corbet, is a diverting addition for little people. It is pure nonsense, but of an unexpected and ingenious sort. Imaginative little brains would love its whimsicalities. The beasts are even pleasanter in the pictures than in the story.—It is quite a different kind of beast that Mr. E. W. Kemble celebrates in "A Coon Alphabet" (Russell). Exaggerated as they are, his darkies are certainly funny, and he has a keen enough sense of the ludicrous to place them in very ridiculous situations. But in this book his humor is in its most obvious and least subtle stage.—"The Sambo Book" (Baltimore: Williams and Wilkins Co.), by Mr. Isaac Coale, Jr., deals with member of the same race. With some idea of symbolism, probably, it is printed upon gray paper, and the clever drawings by Miss Katharine Gassaway gain much from the juxtaposition of black and gray. The stories are pretty, naïve, simple little tales about the unsophisticated Sambo.—One of the most attractive of the picture books is "New Mother Goose Pictures" (Russell), drawn by Mr. Chester Loomis. The familiar old verses are printed, and the pictures are very decorative and charming arrangements in black and white. They are not as imaginative as Mr. Maxfield's Parrish's of last year, but they have character, and they are artistic in the decorative use of flat tones. We learn how Simple Simon went a' fishing, and how Tom the Piper's Son stole a pig, with special delight.—Miss Emilie Pousson's "Child Stories and Rhymes" (Lothrop) is illustrated in a much more commonplace way by Mr. L. J. Bridgman. The verses are more commonplace, too, and even if they are "welcomed with delight by mothers and kindergartners," we fancy that the children themselves will prefer good old Mother Goose. And they would be wiser than some of their parents think.—"Stories True and Fancies New" (Estes), by Mrs. Mary Whitney Morrison, is a book full of verses which also are intended chiefly for the kindergarten. They are well illustrated by Mr. L. J. Bridgman.

A few fairy books must be added to the list in our last number, and they are always welcome and nearly always healthful. Mr. Charles Robinson, who did such lovely things with Eugene Field's "Lullaby Land" last year, has decorated "King Long-Beard, or Annals of the Golden Dreamland" (Lane), by Mr. Barrington Macgregor. The work is admirably done, and prejudices one at once in favor of the stories, which turn out to be delicate and quaint enough to deserve their setting. — Mr. John Habberton, who made himself famous with "Helen's Babies," prints a clever book this year, called "With the Dream-Maker" (Jacobs). His little hero has a strange experience in discovering the country where dreams come from. He becomes the confidant of the dream-maker, and learns all of his secrets, to our intense delight. It is an amusing and spirited little tale, and the moral is skilfully concealed. — The fairies and princesses and ogres are merely incidental to a pretty story of a little American girl in France, in "The Gate of the Giant Scissors" (Page). Mrs. Annie Fellows Johnston is the author, and it is a pleasant little glimpse of French customs that she gives us. — There are more fairies and dwarfs and things in "The Green Toby Jug" (Nelson), by Mrs. Edwin Hohler, but it is a princess of flesh and blood who rules the book. The stories are written for little children in a rather taking manner. — Much less wholesome food than this is found in Miss Martha Baker Duan's "The Sleeping Beauty, a Modern Version" (Page). It is a sadly sentimental variation of the picturesque old tale, much too old for children and much too young for their elders. — Mr. C. M. Dupper's "Stories from Lowly Life" (Macmillan) have a certain interest for everybody. We have all had some kind of a pet in childhood, and can find his counterpart in one or another of these stories of animals. There is no affectation or exaggeration in them, and they do not relate extraordinary adventures. They are simple and pleasant accounts of the doings of dogs and ponies, birds and mice, written by one who loves them. — Miss Martha Finley's "Twiddledetwit" (Dodd) belongs among the fairy tales more strictly than do the two books last mentioned. The very name is enough to evoke fairies and witches even to the most sedate; and the little children for whom this tale was written will be glad to find them good and generous. — They are not quite so faultless in Miss Florence Paillou's "Captain Darning Needle, and Other Folks" (Buffalo: Charles Wells Moulton), but then the little girls and boys who play with them have, fortunately, a few faults of their own. So they make a very entertaining crowd, especially the needles and pins who come to life to reprove and fascinate little Jennie. — Such old familiar friends as "Hop o' my Thumb," "Cinderella," and "Puss in Boots," edited and re-written by the author of "John Halifax, Gentleman," are printed in "The Fairy Book" (Crowell). It is pleasant to meet these old favorites in any guise, and the liberties Mrs. Craig has taken with them are for the most part harmless ones. — It is a very charming sort of fairy story that Mr. Hezekiah Butterworth has translated from the Italian in "Pinocchio's Adventures in Wonderland" (Boston: Jordan, Marsh, & Co.). The little wooden puppet comes to life in the most natural way, and develops attractively perverse and naughty qualities. He is so spirited a little fellow that he interests one at once, and he has individuality enough to hold one's interest. It is a sunny little book.

Fairies are good food for the imagination, but such a book as "Heroes of Chivalry and Romance" (Mac-

millan), by the Rev. A. J. Church, M.A., is still better. This is of the right sort. Nothing more wholesome and stimulating could be found for boys and girls than these majestic old myths; they are so closely interwoven with the arts, and are the foundations of so much that is beautiful in literature and music and painting, that one must be familiar with them. Heard in childhood in the simple and vivid way in which Mr. Church tells them, they are not easily forgotten. They grow to be real; we live with them, they have an actuality more precious to us than that of the commonplace people who walk the streets. And later this familiarity helps us to be appreciative of many things which might otherwise remain dark; for the stories of Beowulf, of the Knights of the Round Table, of Siegfried and the treasure of the Nibelungs, are of the very essence of poetry and romance. Mr. George Morrow's pictures in color are a fitting accompaniment to the tales. — Mr. William H. Babcock has founded a romance upon the life of King Arthur in "Cian of the Chariots" (Lothrop). It is a fine rich story, and the style is picturesque. — There is hardly less romance in some events of our own time as described in "A Gunner Aboard the Yankee" (Doubleday & McClure Co.). It is edited by Mr. H. H. Lewis from the diary of "Number Five of the After Port Gun," and Admiral Sampson has honored it with an introduction. Number Five is one of the New York Naval Reserves, and he not only knows how to fight but he knows how to write a lively and entertaining narrative. — Mr. William O. Stoddard also writes of the Spanish war in "The First Cruiser Out" (Stone), a vigorous tale in which some Cuban women act an important part. "Visitors at Grampus Island" and "The Tale of an Oar" are printed in the same book, and Mr. Stoddard's name is a guarantee of good quality. — A life of "Fridtjof Nansen" (Heath) makes a novel book for boys, and a very wholesome and stimulating one. It is written by Mr. Jacob B. Bull and translated by the Rev. Mordaunt R. Barnard. — The annual bound volume of "Harper's Round Table" is the first to appear since that popular periodical was changed from a weekly to a monthly publication, and in consequence the present volume is considerably less bulky than its predecessors. What is lost in size, however, is more than made up in interest and value of the contents. The three leading serials are by Mr. H. B. Marriott Watson, Mr. Albert Lee, and Mr. Kirk Munroe. In addition to these, there are innumerable short stories, and articles on travel, history, and sport, — all abundantly illustrated.

The books that remain must be dismissed with a word, as space is exhausted, even if the enterprise of publishers is not. The historical stories are "Under the Rattlesnake Flag" (Estes), by Mr. F. H. Costello; "The Boys with Old Hickory" (Lee & Shepard), by Mr. Everett T. Tomlinson; "An Island Heroine, the Story of a Daughter of the Revolution" (Lothrop), by Miss Mary Breck Sleight; and two lives of Christ which might be desirable on a desert island where no Bible could be procured: "The Prince of Peace" (Lothrop), by Mrs. Isabella M. Alden, who is better known as "Pansy," and "A Life of Christ for the Young" (Jacobs), by Mr. George Ludington Weed. There is also a book by the late Harold Frederic which deserves more than a word. "The Deserter and Other Stories" (Lothrop) contains two tales of the Civil War and two of the English War of the Roses, and there is nothing sentimental or forced or unnatural about them. The heroism

in them is real and the characters are alive. And surely one need not go outside of probability to find romance.

Of the other books two are especially for girls: "Cis Martin" (Curts & Jennings), by Miss Louise R. Baker, and "Laura's Holidays" (Lothrop), by Mrs. Henrietta R. Eliot. Four are for boys, being "A Puzzling Pair" (Fleming H. Revell Co.), by Miss Amy Le Feuvre, with pretty marginal illustrations by Miss Eveline Lance; "Christie, the King's Servant" (Fleming H. Revell Co.) by Mrs. O. H. Walton; "Reuben's Hindrances" (Lothrop), by "Pansy" (Mrs. G. R. Alden); and "Two Little Runaways" (Longmans), by Mr. James Buckland. The last named story is almost as clever and amusing as its pictures by Mr. Cecil Aldin, which is saying a great deal. There are also two books for boys and girls alike: "Bilberry Boys and Girls" (Lothrop), by Miss Sophie Swett; and the adventures of "Buz-Buz," the fly (Lothrop), by Mr. Charles Stuart Pratt, with illustrations by Mr. L. J. Bridgman.

ENGLISH CORRESPONDENCE.

London, Dec. 3, 1898.

I must ask you to give me a little more space this time than usual, for the purpose of considering some of the points raised by Sir Walter Besant, in his letter in THE DIAL of Nov. 16, "traversing certain statements and opinions" contained in a letter by me in an earlier issue. This "traversing" of my statements and opinions consists, in Sir Walter's "Notes," in opposing to them his own opinions. Let me take his first two paragraphs:

(I.) *As to copyright.* In my letter I stated certain facts with reference to the Committee of the House of Lords. Sir Walter Besant's criticism takes the form of belittling the facts and making statements which he does not and cannot prove, — namely, that "the Committee of the House of Lords was appointed in order to seem to do something."

(II.) *As to a new Copyright Bill.* I am quite aware that "nothing is known of the intentions of the Government," and I did not say anything which revealed its intentions. What Sir Walter goes on to say is merely to supply considerations which had long ago been considered.

So far on a subject that has as yet to be settled. Now let me take the points raised on other matters upon which the distinguished gentleman speaks as one with authority.

I. Sir Walter Besant considers as contrary to fact my statement that "the magazine has almost ousted from the attention of the reading public all books other than those of the first importance"; and he very ingeniously reads me as if by a magazine I meant the "Nineteenth Century," "Quarterly," "Temple Bar," and the rest of those so-called "high class monthlies." He states that "Harmsworth and Pearson and Newnes have discovered the new mass of readers created by the School Boards"; that my statement is "ridiculous"; and that "those who buy these magazines have never bought books."

Of course, Sir Walter Besant cannot support one of these assertions—they are simply expressions of opinion, and of opinion by one who has never been actively engaged either as a general publisher or bookseller. Now I, on the contrary, speak from experience. "Readers created by the School Boards" lived long before Newnes or Pearson or Harmsworth existed. What did they read prior to the establishing of these firms? Perhaps Besant and Rice's novels. Do they read them now?

The new readers are as "amused" and as "excited" by the six-penny and three-penny magazines as were the old ones by "The Golden Butterfly" and "Ready Money Mortiboy." "More books are published now than were ever known before" because there are more clever writers than there ever were before. "Libraries are springing up all over the country" because the rate-payers prefer to buy books at a farthing in the pound tax rather than pay whole pounds to purchase them for themselves; and, as Sir Walter Besant says, "these libraries are crowded with readers of books"—a fact which booksellers know to their sorrow. How Sir Walter can say that "those who buy these magazines have never bought books" is beyond my comprehension. Has he interviewed every one of the hundreds of thousands of readers of the "Strand," "Pearson's," Harmsworth's, and "The Royal" magazines, and obtained from each the exact information thus boldly asserted?

II. I still think that the publishing of the future will be in the hands of a few large syndicates, in spite of the new publishers which have started up by the dozen in the last few years; and Sir Walter's paragraph "traversing" this opinion of mine contains nothing which in any way touches it.

I may say that three-fourths of the publishers cited by Sir Walter "started up" before the sixpenny and threepenny magazines were in existence. As an example of Sir Walter's inaccuracy of statement, I wish to point out that Rivington did not "start afresh the next day after Longmans absorbed Rivington," but many years after, and that Percival is not a house distinct from Rivington.

III. As to the three-volume novel, I admit Sir Walter speaks with some authority; for he once published his own novels. I do not mean by this that his name appeared on the title-pages as publisher and author; but I mean that he tried the experiment, when in literary partnership with Mr. James Rice, of obtaining a publisher who would receive the printed sheets and sell them on commission. How far the experiment succeeded can best be judged from subsequent events. But this is neither here nor there. Let me trace the effect of publishing a three-volume novel on the old lines in comparison with the method now pursued; and before I proceed further let me just point out that Sir Walter always talks of the "popular author" and draws his conclusions of profits and sales from those made by the "great many thousand copies" which sell of a novel by a popular author. Seemingly, he quite forgets about the many authors who cannot be called "popular," but who contribute more than do the others to make good Sir Walter's own statement that "more books are published now than were ever known before."

The publisher who issued a three-volume novel was pretty sure of sales to the libraries sufficient to recoup him for his outlay in the manufacture; for royalties advanced to the author; and for a profit to go to himself. If he issued twenty or thirty such novels a year, he had an income. Of a very popular work, as Sir Walter points out, twelve hundred to eighteen hundred and even two thousand copies might have been sold. All the more profit, then, for the author and the publisher. But the writer who was not so popular almost always found a publisher and almost always was assured of a certain honorarium. Of a popular author's books, there followed cheap editions at six shillings, or three-and-six, and even two shillings, and these were pretty sure to sell largely. They were bought by the "readers created by the School

Boards," or by those otherwise created who wished to possess a copy of the work of a favorite writer, and who probably could not afford to pay for the high priced library edition. Of the works of the second-rate and third-rate novelists, it often happened that the publisher never issued cheap editions because he felt they would not "pay." If he did, he brought them out as "yellow backs." But what happens now? A popular author sells in his tens of thousands in six-shilling form, while the author not so popular counts his readers in scores or at most a few hundreds. Editions cheaper than the six-shilling editions have been practically abolished since they did not "pay," and now that the more esteemed works of the better known writers have been published at sixpence, in rivalry of the sixpenny magazine, there is still less excuse for bringing out cheap editions of second and third-rate novelists. It comes to this: that the abolition of the three-volume novel has practically ruined the chances of the second-rate and third-rate authors, who now feel that they must either accept ludicrously small "advances" or be satisfied with the public and income which they obtain from "serialising" their stories. Publishers are becoming more and more chary about "touching" fiction. The popular author swallows up the profits; the others are not worth the trouble expended on them. Sir Walter says "a great many novels are published which bring in nothing; but they ought not to have been published at all." What does he mean by this? Does he mean to say that Mr. Thomas Hardy's "Far from the Madding Crowd," Mr. George Meredith's "The Egoist," Emily Brontë's "Wuthering Heights," and others, should never have been published? Certainly, these on their first editions brought nothing either to author or publisher. If his remark does not include this meaning, it contains very little for serious consideration. Publishers who show Sir Walter Besant returns of sales which amount to a great many thousand copies have their own reason for giving him the information. I am content to let the relative values of publishing novels at thirty-one-and-six and at six shillings be judged from the sales of Sir Walter's own books. Let Sir Walter Besant publish the actual sales in the British Isles of his latest novel, "The Changeling," side by side with the sales of "All Sorts and Conditions of Men" in three-volume and six-shilling forms; and I feel assured that the result of the comparison will bear out my original statement.

TEMPLE SCOTT.

LITERARY NOTES.

"Laboratory Exercises in Anatomy and Physiology," by Mr. James Edward Peabody, is published by Messrs. Henry Holt & Co.

"The Story of Religions" is a small popular manual by the Rev. E. D. Price, which has just been published by Messrs. M. F. Mansfield & Co.

A pretty edition of "Departmental Ditties and Other Verses," by Mr. Rudyard Kipling, has just been published by Messrs. M. F. Mansfield & Co.

"The Gate to Vergil," by Mr. Clarence W. Gleason, is planned upon nearly the same lines as the corresponding volumes on Caesar and Xenophon. It is published by Messrs. Ginn & Co.

The "Reader's Handbook" of the late E. Cobham Brewer was revised and enlarged by the compiler just before his death, and is now issued by the J. B. Lippincott

Co. in its new and final form. It is now a volume of 1243 pages, and more useful than ever as a manual of reference in miscellaneous reading.

Brown & Co. is the style of a publishing house recently incorporated in Boston. Mr. John Howard Brown is president of the Company, and Mr. Frederic Lawrence Knowles the literary adviser.

It is announced that "The Critic," of New York, is hereafter to be issued from the publishing house of G. P. Putnam's Sons. Mr. J. B. Gilder and Miss J. L. Gilder will continue to edit the magazine.

"Absalom's Hair" and "A Painful Memory," both from the "Nye Fortællingir" of 1894, make up the contents of Volume VIII. in the new English edition of Herr Björnsen's novels, published by the Macmillan Co.

The "Wit and Humor" series is the name given to a collection of three small volumes published by Messrs. George W. Jacobs & Co. The contents of the volumes are derived, respectively, from English, Scotch, and Irish sources, and are properly indexed.

"Astronomy," "Botany," and "Flowers," are the respective titles of three small books of popular science just put forth by the Penn Publishing Co. Mrs. Julia McNair Wright is the author of the first two, and Mr. Eben E. Rexford of the third. The books are neatly printed and illustrated.

The Macmillan Co. publish three German texts, as follows: Schiller's "Jungfrau von Orleans," edited by Dr. Willard Humphreys; Goethe's "Iphigenie auf Tauris," edited by Dr. Charles A. Eggert; and Freytag's "Die Verlorene Handschrift," edited (and greatly condensed) by Miss Katherine M. Hewett.

"Among My Books" (Longmans) is the title of a volume edited by Mr. H. D. Traill, and made up of the *causeries* contributed by various writers to the weekly issues of "Literature." There are upwards of a score of these familiar talks, and their writers include many distinguished men and women. The book has no discernible unity, but makes pleasant reading for all that.

The Modern Language Association of America will hold its next annual meeting at the University of Virginia (Charlottesville, Va.) on the 27th, 28th, and 29th of this month. The Central Division of this Association will hold its annual meeting on the same days, at the University of Nebraska (Lincoln, Neb.). Interesting programmes have been provided for both gatherings.

Four volumes just published by Messrs. Charles Scribner's Sons complete the new library edition of the works of Mr. George Meredith. The final volumes give us "One of Our Conquerors," "The Amazing Marriage," "Lord Ormton and His Aminta," and the collected "Poems." The latter volume is complete, except for the French "Odes," which have recently been published in a separate volume.

Volume XII. of the new edition and translation of the fiction of Tourguénieff, prepared by Mrs. Constance Garnett, and published by the Macmillan Co., includes three stories, "A Lear of the Steppes," "Faust," and "Acia." We are particularly glad to have the "Faust," that gem of purest ray serene among Tourguénieff's stories, at last made accessible to English readers within the covers of a book.

A new edition (the fourth) revised and corrected in the light of the most recent investigations, of Mr. John Bigelow's "Life of Benjamin Franklin," has just been published in three volumes by the J. B. Lippincott Co. For nearly a quarter of a century now this has been the

standard biography of Franklin, and is here given what we may suppose to be its definitive form. Nor is it likely ever to be superseded by a more complete or trustworthy work.

M. Léon Daudet's life of his father, and M. Ernest Daudet's "My Brother and I," both translated by Mr. Charles de Kay, will be published in this country by Messrs. Little, Brown, & Co., in accordance with a special agreement with the late novelist's family. The biography is such a chronicle of French home life as seldom finds its way into type, for Daudet's house was his workshop, wherein the services of all the inmates were his to command. "My Brother and I," which is included in the same volume, is said to equal in interest the pictures of Alphonse Daudet given in his son's work.

"The Home Life of Great Authors," published over ten years ago by Mrs. Hattie Tyng Griswold, won a considerable measure of popular favor for its sympathetic and unaffected delineation of the literary personalities with whom it dealt. A companion volume, compiled upon the same plan, and called "Personal Sketches of Recent Authors" (McClurg) has just been issued, and deserves a word of praise, both for its pleasant manner of narration and for the exceptionally good photographs which have been chosen to illustrate it. Among the eighteen subjects included are Renan, Arnold, Huxley, and Miss Rossetti, among the dead, and, among the living, Mr. Howells, Mr. Kipling, and Count Tolstoy.

TOPICS IN LEADING PERIODICALS.

December, 1898.

Anglo-Saxon Power, Growth of. G. B. Waldron. *McClure*. Annexation and Universal Suffrage. J. B. McMaster. *Forum*. Army Supply Department, Our. J. H. Parker. *Rev. of Rev.* Art. Coincidences of. M. H. Spielmann. *Magazine of Art*. Babylon the Great. Austin Bierbower. *Lippincott*. Book-Cover Designing. W. G. Bowdoin. *Self Culture*. Books and Politics. D. C. Gilman. *Self Culture*. Byron, Unpublished Poem by. Pierre la Rose. *Atlantic*. Byron, Wholesome Revival of. Paul E. More. *Atlantic*. California and Californians. D. S. Jordan. *Atlantic*. Cat Alley, Passing of. Jacob A. Riis. *Century*. Civil Service, Political Activity in the. P. S. Heath. *Forum*. Cyrano de Bergerac. Gustav Kobbé. *Forum*. Developments, Recent in U.S. Joseph Chamberlain. *Scrib.* Dowager Tsai An and Emperor Kuang Hau. *Rev. of Reviews*. East and West, Coming Fusion of. E. F. Fenollosa. *Harper*. Election, Recent, Lessons of. J. W. Babcock. *Forum*. Election, Recent, Meaning of. DeWitt Warner. *Self Culture*. Elizabeth, Empress and Queen. A. Hegedius, Jr. *Rev. of Rev.* Empire, Seamy Side of. Goldwin Smith. *Self Culture*. Federal Anti-Trust Act, Recent Construction of the. *Forum*. Flowers and Fancies. C. Wilhelm. *Magazine of Art*. Forest Fires. Henry Gannett. *Forum*. Government, Our of Newly Acquired Territory. *Atlantic*. Holy City, Imperial Pilgrims to. J. S. Dennis. *Self Culture*. Howe, Julia Ward, Autobiographical Reminiscences of. *Atlantic*. Intervention, Doctrine of. Charles Denby. *Forum*. Japan, Relation of to Other Nations. I. W. Stevens. *Forum*. Journalism. Truman A. De Weese. *Forum*. Landscape as Means of Culture. N. S. Shaler. *Atlantic*. Latin Author in French Schools. Stoddard Dewey. *Edu. Rev.* Lewis Carroll's Child Friends. S. D. Collingwood. *Century*. Lincoln, Later Life of. Ida M. Tarbell. *McClure*. Louise, Queen of Denmark. Grace L. Colbron. *Rev. of Rev.* Lucchesi, A. C., Work of. C. C. Hutchinson. *Mag. of Art*. "Maine," Explosion of the. C. D. Sigabee. *Century*. Manila, Fall of. T. Bentley Mott. *Scribner*. Massachusetts Public School System. A. W. Edson. *Ed. Rev.* "Merrimac," Sinking of the. Richmond P. Hobson. *Century*.

Negro, The Educated, and Menial Pursuits. *Forum*. Philadelphia a Century Ago. Kate M. Rowland. *Lippincott*. Pillager Indians, Protest of. F. E. Leupp. *Forum*. Professor, American, Status of the. *Educational Review*. Rife-Pita, In the. R. H. Davis. *Scribner*. Rostand, Edmond. Ellery Sedgwick. *Atlantic*. Ruskin as an Artist. M. H. Spielmann. *Scribner*. Signature in Newspapers. Alfred Balch. *Lippincott*. Stevenson at Play. Lloyd Osbourne. *Scribner*. Symbolist, A New (Sasha Schneider). *Magazine of Art*. Taxation, Progressive, in U.S. V. S. Yarros. *Self Culture*. Teacher, Training of the. W. H. Payne. *Educa'l Review*. Tissot, J. James, Art of. Ernest Knauff. *Rev. of Reviews*. Tissot and his Paintings of Jesus. C. H. Levy. *Rev. of Rev.* Tropics, U. S. Control of. Benjamin Kidd. *Atlantic*. Tropical Colonies, European Experience with. *Atlantic*. Venice, The Greatness of. Cesare Lombroso. *Forum*. War, Influence of on Literature. *Self Culture*. War, Naval Lessons of the. A. T. Mahan. *McClure*. Waring, Col. George E., Jr. Albert Shaw. *Rev. of Reviews*. "Winslow," Rescue of the. Ernest E. Mead. *Harper*. World Politics through Russian Atmosphere. *Rev. of Rev.* Yosemite, Birds of the. John Muir. *Atlantic*.

LIST OF NEW BOOKS.

[The following list, containing 133 titles, includes books received by THE DIAL since its last issue.]

HOLIDAY GIFT BOOKS.

The Fair God: A Tale of the Conquest of Mexico. By Lew Wallace. Illus. in photogravure, etc., by Eric Pape. In 2 vols., 12mo, gilt tops. Houghton, Mifflin & Co. \$7. Miss America: Pen and Camera Sketches of the American Girl. By Alexander Black. With designs and photographic illustrations by the author. 8vo, gilt top, uncut, pp. 208. Charles Scribner's Sons. \$2.50. The Choir Invisible. By James Lane Allen; illus. in photogravure by Orson Lowell. 12mo, gilt top, uncut, pp. 364. Macmillan Co. \$2.50.

GENERAL LITERATURE.

Charles Lamb and the Lloyds: Comprising Newly-Disclosed Letters of Charles Lamb, Samuel Taylor Coleridge, the Lloyds, etc. Edited by E. V. Lucas. With portraits, 12mo, gilt top, uncut, pp. 324. J. B. Lippincott Co. \$2. The Jew, the Gypsy, and El Islam. By the late Captain Sir Richard F. Burton, K.C.M.G., edited by W. H. Wilkins. With portrait, large 8vo, uncut, pp. 351. H. S. Stone & Co. \$3.50 net. Miscellanies. By Austin Dobson. 16mo, gilt top, uncut, pp. 364. Dodd, Mead & Co. \$1.25. Wisdom and Destiny. By Maurice Maeterlinck; trans. by Alfred Sutro. 12mo, gilt top, pp. 333. Dodd, Mead & Co. \$1.75. The Poetry of Tennyson. By Henry Van Dyke. Tenth edition, revised and enlarged, with a new Preface. 12mo, gilt top, uncut, pp. 437. Charles Scribner's Sons. \$2. Glimpses of Modern German Culture. By Kuno Francke. 16mo, pp. 238. Dodd, Mead & Co. \$1.25. Social Ideals in English Letters. By Vida D. Scudder. 12mo, gilt top, uncut, pp. 329. Houghton, Mifflin & Co. \$1.75. Essays on Dante. By Dr. Karl Witte; selected, translated, and edited by C. Mabel Lawrence, B.A., and Philip H. Wicksteed, M.A. 12mo, gilt top, uncut, pp. 448. Houghton, Mifflin & Co. \$2.50. Hellenica: A Collection of Essays on Greek Poetry, Philosophy, History, and Religion. Edited by Evelyn Abbott, M.A. Second edition; 12mo, uncut, pp. 449. Longmans, Green, & Co. \$2.50. The Ambassador: A Comedy in Four Acts. By John Oliver Hobbes. 12mo, pp. 173. F. A. Stokes Co. \$1. English Literature from the Beginning to the Norman Conquest. By Stopford A. Brooke. 12mo, uncut, pp. 338. Macmillan Co. \$1.50 net. The Bivouac of the Dead and Its Author. By George W. Ranck. Illus. 16mo, gilt top, uncut, pp. 73. Robert Clarke Co. \$1.

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Sir Gawain and the Green Knight: A Middle-English Arthurian Romance. Retold in modern prose, and edited, by Jessie L. Weston. 24mo, gilt top, uncut, pp. 96. London: David Nutt.

BIOGRAPHY AND MEMOIRS.

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